

# SQUARE DANCING

APRIL, 1974

60¢ PER COPY

official magazine of The **Sins in Order** AMERICAN SQUARE DANCE SOCIETY



# PROMENADE HALL'S 1974 CALLERS COLLEGE

11TH SESSION

JULY

14 THRU 19



12TH SESSION

AUGUST

4 THRU 9

## FEATURING

INSTANT REPLAY T.V. — A UNIQUE SELF-EVALUATION TOOL.  
VOICE, DICTION AND STAGE PRESENCE — DEVELOPED INDIVIDUALLY.  
WIVES — PARTICIPATE, LEARN, AND ENJOY SPECIAL SESSIONS.



**DICK and ARDY  
JONES**  
Califon, N.J.

WITH A  
STAFF  
OF  
NATIONAL  
PROFESSIONAL  
CALLERS AND  
INSTRUCTORS



**JOHNNY and  
CHARLOTTE DAVIS**  
Erlanger, Ky.

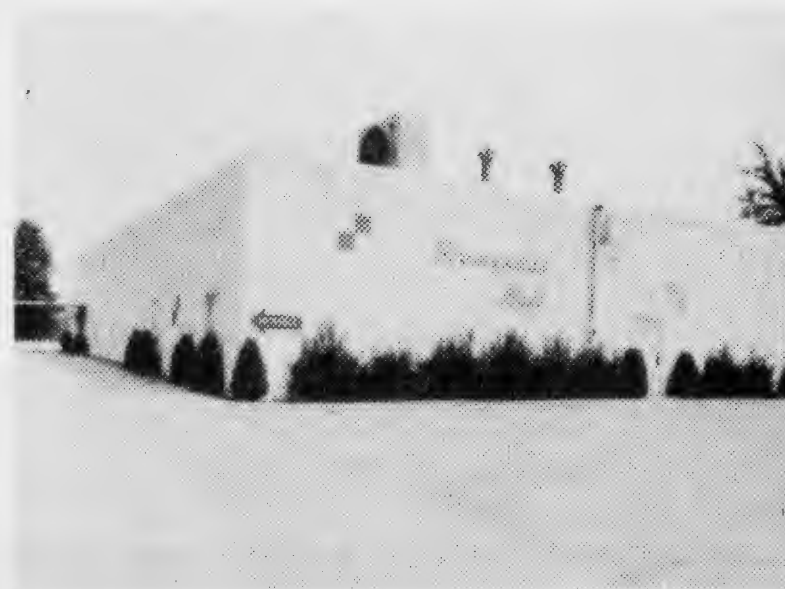


**Hosts**

For Further Information  
Write or Phone.

**RICH AND MARVA SHAVER**

6336 Cleveland Street  
Merrillville, Indiana 46410  
Phone 219 887-1403



At beautiful Promenade Hall, located in Northwest  
Indiana, just 35 miles southeast of Chicago, Ill.

# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Recently we had a marvelous square dancing experience which we thought might be interesting to you. On September 1 we went to Panama for two months on a volunteer assignment for International Executive Service Corp. to help the Panamanian Government design a beef packing plant. Being active square dancers, we were anxious to keep dancing so we looked up two names in your February, 1973, issue. We wrote to Dr. Bill Bailey of the Star and Circle and Ed Wilson of the Panama Cross Trailers; both responded promptly with invitations to visit their clubs. Shortly after our arrival we heard from Willis Downing, president of the Cross Trailers, saying that he would pick us up for their weekly dance. We were treated like long lost relatives, welcomed with open arms, included in all of their parties and special events and made to

feel at home in every respect. . . . Having spent much of our lives moving around the country on engineering projects and meeting many very nice people, we must say that our association with the Panama Cross Trailers was one of the most pleasant experiences we  
(Please turn to page 47)



## This Month's LINEUP

- 5 Hot Line — Late News
- 7 As I See It, by Bob Osgood
- 9 Some Background on Contras, by Don Armstrong
- 12 Why Dance Contras, by Dorothy Stott Shaw
- 15 Smoother Dancing Poster
- 16 1974 Vacations Directory
- 18 Take a Good Look — Contra Dancing
- 19 The Dancers Walkthru
- 22 Square Dance Diary
- 23 Roundancer Module
- 25 Callers Text — Special Chapter
- 29 Ladies on the Square
- 30 Style Lab — Box Circulate
- 32 National Square Dance Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 46 Caller of the Month: Glenn Turpin
- 52 On the Record: Reviews
- 72 Square Dance Date Book
- 78 Fashion Feature

## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXVI - NO. 4

Published monthly for and by Square Dancers and for the general enjoyment of all.

Copyright 1974, Sets in Order, Incorporated

All rights Reserved. Written permission to reproduce articles and artwork with credit to The Sets in Order American Square Dance Society will gladly be given to clubs, associations and area publications.

**Membership \$6.00 per year includes 12 issues of the Official Magazine**

PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

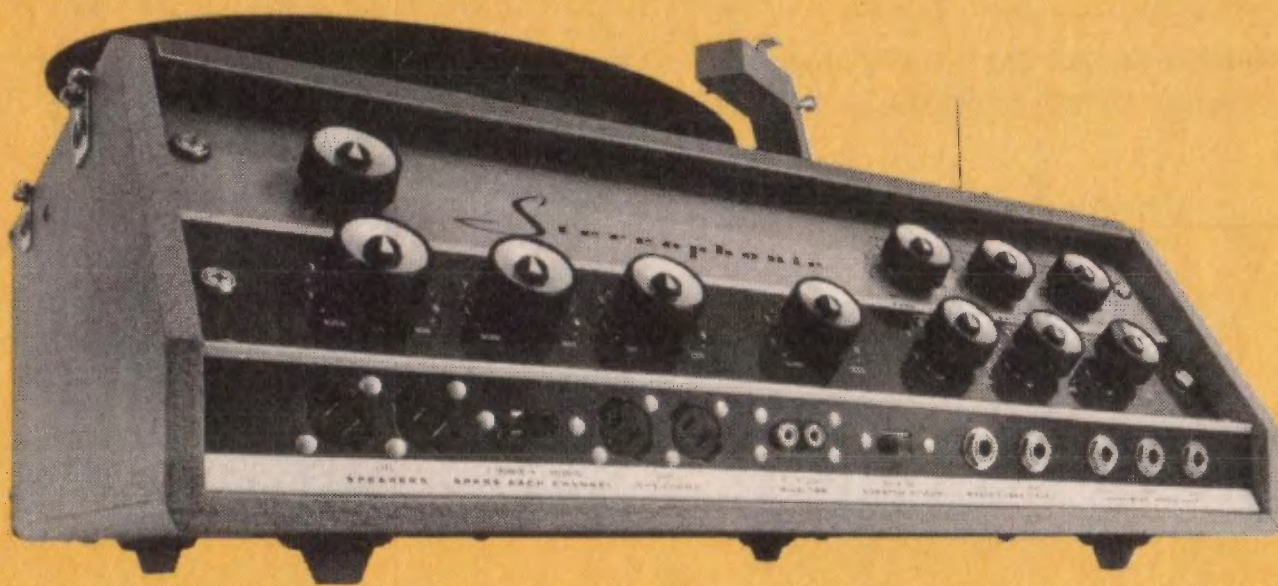
### GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Administrative Assistant	Ken Kernen
Dancers Walkthru	Becky Osgood
Subscriptions	Jean Barnes
Processing	Joy Cramlet
Miscellaneous Sales	Polly Abraham
Art Consultant	Frank Grunden
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434





## NEWCOMB

...works and works and keeps on working. Newcomb portable combination record player/public address systems have the durability and dependability to keep up with the hardest working callers in the country. There's a huge number of professionals who've been working with Newcomb equipment for years. No question about it, they've *proved* Newcomb's *reliability*. Another thing callers agree on is the *quality* of Newcomb's sound. It's full sound, complete, solid and clean...With good records it comes amazingly close to a real live performance. And the caller's voice comes through loud and clear—big but not boomy, no raggedy edges, it's free-flowing and understandable. Some callers act like their Newcomb players will go on forever. Wishful thinking, probably... But that's how attached they get to their Newcomb's great versatility, many convenient features, and highly effective controls. Write for a free catalog of the famous Newcomb TR line and pick out a friend of your own.

**NEWCOMB AUDIO PRODUCTS CO. DEPT. SO-4**  
12881 Bradley Avenue, Sylmar, California 91342



## RED HOT

Line

**TWENTY-FIVE BIG ONES FOR NORTHERN JUNKET:** One of the true delights in square dance journalism, Northern Junket celebrates its twenty-fifth anniversary this month. To anyone interested in more than just the "surface" of American folk dancing, Northern Junket has proved to be a storehouse of ideas, comments and commentary on our traditions, current trends and projections. Hearty congratulations to Ralph Page, et al, for their exceptionally palatable, homespun look at American square dancing, contras, etc. May you have many prosperous years ahead.

**NEW FROM SIOASDS:** A brand new way to introduce The Sets in Order American Square Dance Society and its publication **SQUARE DANCING** to the dancer is now off the press. Graphically illustrated to show what lies between the covers of each issue, explaining the Premium Record program and in general telling the purposes of The American Square Dance Society, this new flyer is now ready for use. Anyone wishing copies to hand out to members of clubs and classes may write to this publication. There is no charge, of course. Due to the high cost of printing and mailing sample copies, this new flyer is designed to acquaint the dancer with the publication... **SQUARE DANCE WEEK** set for September 16-22: A completely unbiased and objective poll taken in Canada and the Eastern United States several years ago established the dates for a coordinated Square Dance Week to start the 3rd Monday in September each year and end the following Sunday. Specially designed posters and bumper strips for this year's campaign are now available. (Watch for the announcement in next month's issue of **SQUARE DANCING** magazine.)



**MOVING?** Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

### To change or correct your address

Attach the label from your latest copy here and show your new address to the right—include your zip code. Cut out on the dotted line and send both to us. Thank you!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



With just one goal in mind...

The Sets in Order  
AMERICAN SQUARE DANCE SOCIETY

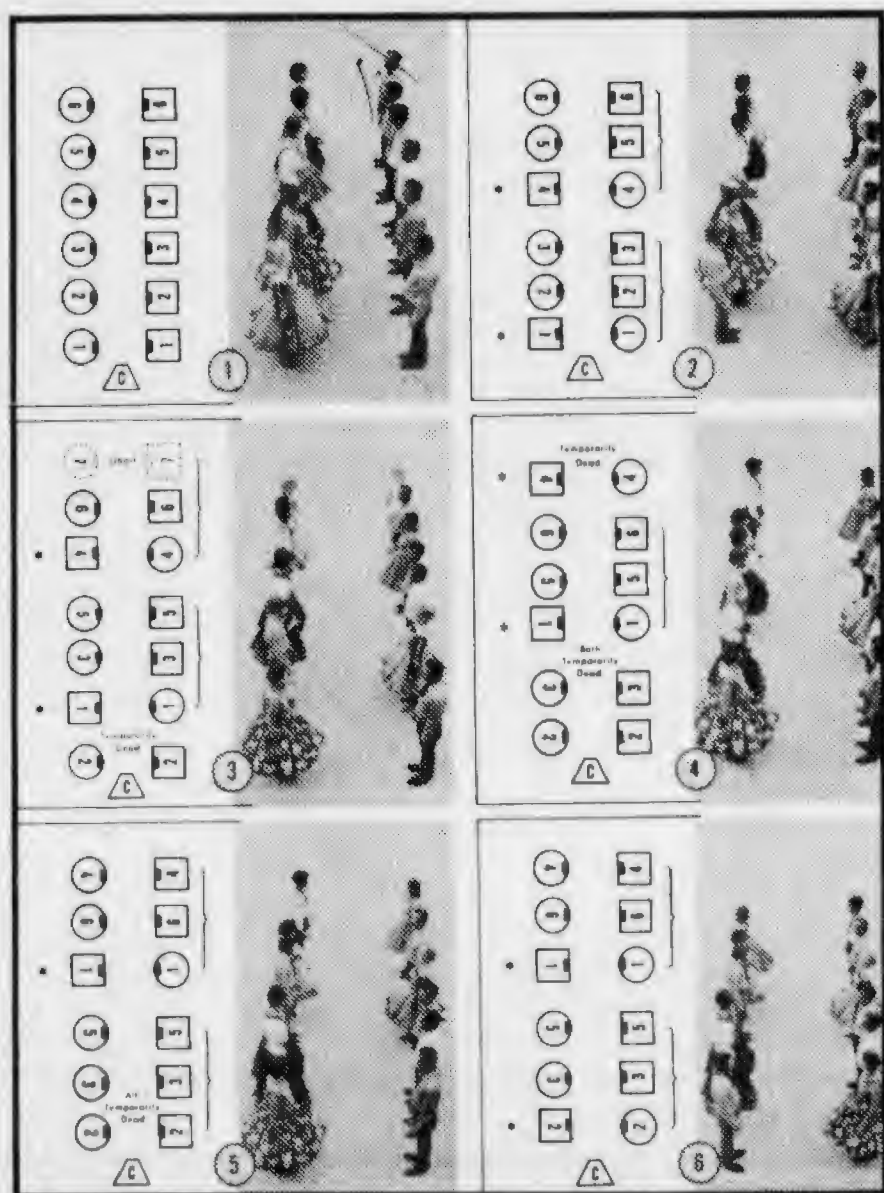
proudly brings you this

CALLER/TEACHER MANUAL  
for CONTRAS

by Don Armstrong

Here, at last, is a step by step approach to the art of prompting and cueing contras. Background information, a special foreword by Dorothy Shaw plus a complete HOW TO format with photos and diagrams make this manual a must for your dance library! Callers and dancers alike will find this manual informative and interesting.

A full page is devoted to each of fifty contras that are carefully graded and thoroughly explained. Exact prompts are given with each beat of the music, emphasizing the proper syllable of the command. On the same page is a shorter prompted version for use as the dancers learn the figure and want to dance more to the music.



BROKEN SIXPENCE (1)

by Don Armstrong

Formation: Contra lines, 1, 3, 5, etc., couples active and crossed over.

Music: Shaw 155

Counts: Actions and explanations:

- 1-8 WITH THE ONE BELOW YOU DO SA DO — Actives face the couple below (down the set), as inactives face them up the set) to do so do and end facing the same way.
- 9-16 NOW JUST THE MEN DO SA DO — Still facing the same way actives facing down, inactives facing up the men do so do in the center with the only other man whose right shoulder they can naturally pass, active man with inactive man below and back to place in line facing the center. While the men dance the ladies turn to face the center of the set.
- 17-24 NOW JUST THE LADIES DO SA DO — Each lady dances straight forward into the center to do so do with the only other lady whose right shoulder she can naturally pass, active lady with the inactive lady below to and back in place.
- 25-32 ACTIVE COUPLES SWING IN THE MIDDLE — Actives swing twice around in the center of the set to end with lady on her partner's right facing down the set, moving into the line of four position.
- 33-40 DOWN THE CENTER FOUR IN LINE — The line of four is formed with the actives in the center and those with whom they did the do sa do on each end, all facing down the set. They dance down the set with six short steps, each turning individually in place on the seventh and eighth steps in anticipation of
- 41-48 TURN ALONE COME BACK TO PLACE — The line of four actives in the middle dance up the set with four normal steps to start to "bend the line" on the fifth step, ending with the two couples facing each other across the set. Progression has been made, actives have moved down one place in line, inactives up one place, all dancers in original lines.
- 49-56 BEND THE LINE AND CIRCLE FOUR — The "bend the line" is done in anticipation of the circle four (which takes 8 counts), so the same four dancers circle left exactly once around.
- 57-64 STAR BY THE LEFT THE OTHER WAY BACK — The same four dancers left hand star exactly once around to end in their original long lines but facing a new person below (corner), actives facing down, inactives facing up, to start.

To prompt this dance:

- Intro - - - - , With the one below you do sa do
- 1-8 - - - - , Now just the men you do sa do
- 9-16 - - - - , Now just the ladies do sa do
- 17-24 - - - - , Active couples swing in the middle
- 25-32 - - - - , Down the center four in line
- 33-40 - - - - , Turn alone come back to place
- 41-48 - - - - , Bend the line and circle four
- 49-56 - - - - , Star by the left the other way back\*

\* Caller indicates CROSS OVER every second and alternate sequence through the dance.

As the dancers learn the figure, less prompting is necessary. For example:

- 57-64 - - - - , Do sa do below
- 1-8 - - - - , Men do sa do
- 9-16 - - - - , Ladies do sa do
- 17-24 - - - - , Actives swing
- 25-32 - - - - , Down in fours
- 33-40 - - - - , Back to place
- 41-48 - - - - , Circle four
- 49-56 - - - - , Star left

sixteen

\$5<sup>00</sup>

You may order from your dealer or write directly to:

The Sets in Order  
AMERICAN SQUARE DANCE SOCIETY  
462 North Robertson Blvd., Los Angeles, Calif. 90048

Californians add 5% Sales Tax





# AS I SEE IT

bob osgood

April, 1974

**T**HERE'S AN ELEMENT in the coming of Spring that brings out the mischievous school boy, the ever youthful prankster, in all (or most all) of us. Perhaps that's why All Fools' Day has been placed at a time when the cold weather has disappeared, the winter snows have melted and green begins to replace the dull browns in our landscapes. It's also the time when the unwary caller often finds himself in *deep trouble*.

Not too many years ago, one of our caller-friends went through a rather shattering experience. Having called the first two tips of an April First evening dance, and right in the middle of his second square thru in the third patter call, the proceedings were rudely interrupted when a city policeman barged into the hall and walked up to the stage. Taking the needle off the record and in a stage whisper that could be heard by all, he arrested the caller on the spot, handcuffed him and marched him out of the hall and into a waiting patrol car.

Soon the caller discovered that he was the target of *one big joke*. The patrolman, a personal friend of one of the club officers, had agreed to take part in the "comedy," and the caller, after being driven around the block, was to be returned to the hall. There, to the great laughter of the crowd, he was to resume the evening's calling.

Ah, but our hero was a bit too shrewd for all of that. The policeman, having freed him from the hand shackles, and perhaps a bit remorseful, consented to drive our friend the caller to his home. There he spent the balance of a rather delightful evening watching T.V. We never did hear how the dancers made out or how the caller retrieved his equipment, but we do know that from that time to this, April Fools' Day has been treated with considerable reserve in the case of one club in particular.

## A First For Callers

**T**HIS MONTH an *experiment in leadership* will take place in a major midwest city when 100 callers and their wives will participate in The First International (invitational) Callers Convention. The prospects for positive results coming from such a gathering are excellent. Key topics bound to be on the agenda include: a universal method of evaluating new movements; a method of accrediting caller/teachers, and a personal benefits' program (group insurance, retirement plans, etc.) for callers.

The roster of those who will attend the premiere convention reads like a *Who's Who* of square dancing and this promises to be the beginning of something big. The theme of the meeting will be "Working Together." Undoubtedly the single most important outcome of the entire meeting will be the very fact that such a group of callers from all parts of the United States, New Zealand and Canada could get together, sit down and discuss the opportunities, responsibilities and problems facing the square dance activity today.

The American Square Dance Society joins square dancers everywhere in wishing the members of CALLERLAB, sponsors of the Convention, a successful and productive session. Congratulations!

## We'll Miss Willie

**M**ORE THAN ONCE over the years we've heard dancers remark, "Well, he may not be a Fred Astaire, but he's one person who can teach me to round dance." Often, in his own rubber-legged and relaxed manner, Willie Stotler gave the impression that a dance was much simpler than it actually was, and with that casual approach he coaxed many a dancer into routines "far above his head."

Willie and Vonnie, though favorites among round dance "specialists," were also "heros" in





Vonnie & Willie

Stotlers served as round dance teachers on the staff and, in this capacity won many friends, not only for themselves but for round dancing as well.

Several months ago Willie became quite ill, and his presence at his several clubs began to drop. Others took over his teaching chores on a "temporary" basis and many of the dancers who missed seeing him at the microphone began showing up at the hospital or at his home. In early February fellow teachers staged a *huge appreciation* dance and a week later sound motion pictures of Willie's many friends wishing him well at that dance were shown to him in his hospital room. Shortly after that he passed away.

Willie had a special love, not only for dancing but for people. This is what we'll always remember about him. The activity has been a happier one because of the Stotlers' contribution to it.

## The Contras Are Coming

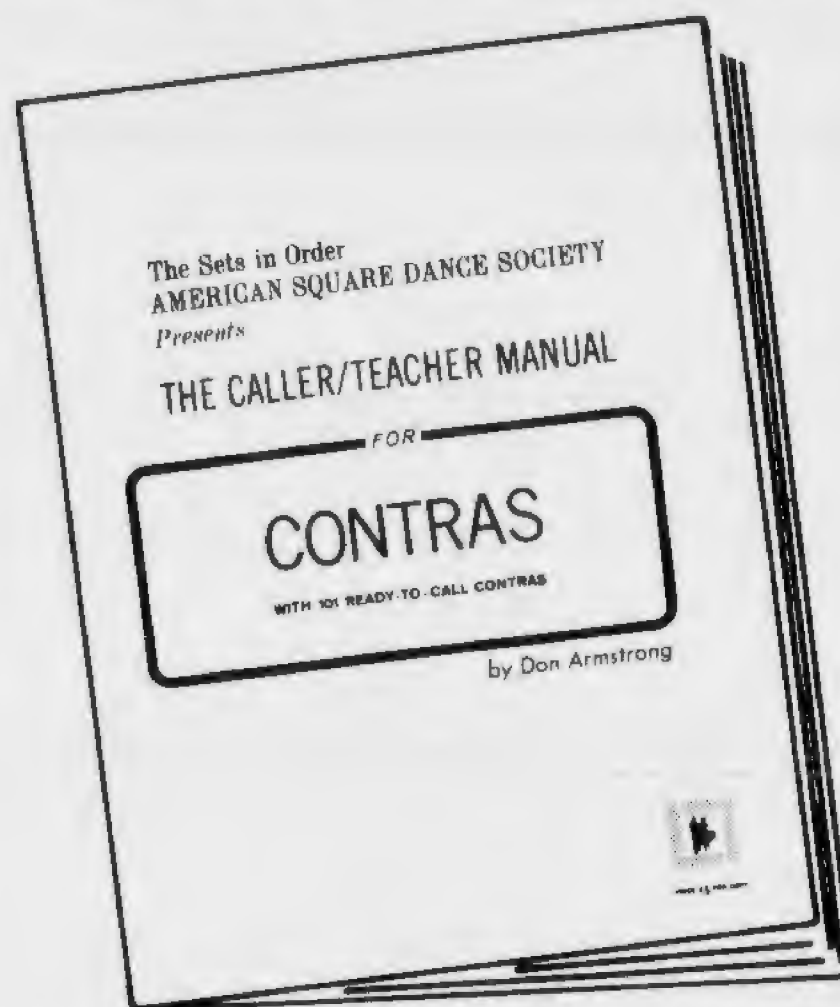
**T**HE GROWING CLAMOR for something new and different is the reason for this special issue. Contras are neither new, nor are they that much different—utilizing some 20 basics that appear on almost every dancer's "can do" list—but they are just unique enough to provide the challenge and the excitement for which many callers and dancers are searching.

For our information we have gone to two prime sources. Dorothy Shaw, guiding strength behind the Lloyd Shaw Foundation, expresses with eloquence the feeling behind contras (Page 12). It is to the Shaw Foundation that we must give credit not only for its help in keeping the contra idea alive, but by expanding it through clinics and teachers' seminars and through the production of an excellent collection of contra records.

Recently S.I.O.A.S.D.S. came out with a new book, the Caller/Teacher Manual for Contras. Put together with tender, loving care by Don Armstrong, one of the truly strong

the eyes of square dancers who enjoyed a taste of round dancing along with the squares. In many vacation institutes from the East Coast to California, which was "home" for them, the

influences of this phase of square dancing, the book contains not only 101 contemporary and traditional contras, but also a how-to-do format that makes it easy for the caller/teacher to present contras as a stimulating portion of the



regular square dance program. From this manual we have selected special portions which begin on the next page and continue on as a portion of the callers' textbook (Page 25).



Contras have taken a giant step in the last few years and you'll find at least one tip interspersed with the squares and rounds on many square dance club programs. The Washington State Convention this summer will feature contras as a key workshop subject and will be programming contras as a part of its "big hall" activities. The National Convention has featured contra workshops for a number of years. This June the San Antonio crowd has announced its roster of contra callers to include such names as: Richard Anderson, Charlie Bear, Stan Burdick, Mona Cannell, Bill Castner, Walt Cole, Al Eblen, Rick Garst, C. O. Guest, Jerry Helt, Dick Hickman, Jack Leavenworth, Mike Luna, Lannie McQuaide, Peter Mazik, Bob Osgood, Tom Pell, Ed Preslar, Phil Rutter, Art Seele, Stew Shacklette, Glenn Smith and Harry Tucciarone.

It's not at all unlikely that 1974 will be *the big year* for contras. Whether you're a dancer, caller or a teacher—or all three—the prospects look good for making this a year of increased enjoyment.



*The growing interest in contra dancing as a vital part of the American square dance program has prompted The Sets in Order American Square Dance Society to release a brand new Caller/Teacher Manual on the subject of Contras. Don Armstrong—a strong supporter of contra dancing as well as a caller, creator of many singing calls, recording artist and teacher—was commissioned to construct this manual. In this issue of SQUARE DANCING, we are going to acquaint you with this new manual by way of a few reprints of articles and illustrations, including this introduction to the manual itself*  
—Editor.

## Some Background on Contras

*By Don Armstrong,  
Grand Cayman Island, B.W.I.*

**T**HE AMERICAN CONTRA DANCE was considered to be, in this country, primarily a dance of the New England area. Perhaps the main reason for this is that the New England area continued to use and enjoy contras as a part of their dancing programs while other areas did not, thus preserving the contra dance form. Now, however, contras are being enjoyed by an ever increasing number of dancers throughout the world.

The contra came to this country from the British Isles and was found to have been danced in all thirteen original Colonies. But what about before that time? By referring mainly to documented information and not over-theorizing, we find that contras stemmed from three major sources prior to about 1850 or so. They were definitely influenced by the English "Longways for as many as will," the Irish "Cross Road Dance," and the Scottish "Reels."

It would surely seem that there is an association between these forms and the ancient rites of fertility or religious dances, the Greek and Egyptian processions, or even war dances depicting battle lines. English history shows that contras were definitely the "rage" in England in the 17th century and participated in as well as supported and encouraged by the Royal Family as early as the 16th century. The first Volumes of Playford's *"The English Dancing Master"* appeared in 1650, and the last of the series in 1728. At this time over 900 individual dances were in written form. The Scots and the Irish were dancing then too, but unfortunately neither were as

inclined or as proficient to put their dances into readily understandable written form. Without question all three groups contributed to the dance which came over with the Colonial settlers; the English with their highly developed longways dances, the Scottish with their beautiful techniques and exactness of steps, and the Irish with their combination of love of dance and their great, lively, enthusiastic music.

### **The Early Influence**

The contra was preserved and further developed mainly in New England simply because it was there that most of the settlers were of English, Scottish, or Irish descent. They merely continued to enjoy their own dances and wisely permitted them to become modified to the changed environment and style of living. During the past 100 years or so, for example, contras were further influenced by the immigration into New England of the French-Canadians, who brought with them both their love for the long eight or sixteen beat swings and their excellent fiddlers and musicians with their happy, toe-tapping tunes.

Contras have spread from New England and are being enjoyed by dancers not only throughout the United States but wherever square dancing is enjoyed in the world. This is due to the great value contras add to the square dance by providing variety of formation, style of dance, unique music, exactness of dancer-timing, and because contras are danced to the musical phrase or melody and not just merely



---

## The TWENTY Work Horse Movements of Contra Dancing

The language of contra dancing is not complicated and with few exceptions is made up of the basic terminology known to most square dancers in the early phases of their dancing experience. Here, arranged alphabetically, are the 20 basics of contra dancing:

Allemande  
Balance  
Bend the Line  
Cast Off  
Circle  
Do Sa Do  
Frontier Whirl (Calif. Twirl)  
Grand Right and Left  
Ladies Chain  
Ocean Wave  
Pass Thru  
Promenade (and Half Promenade)

Right and Left Thru  
Sashay  
Square Thru  
Star (Right and Left)  
Star Thru  
Swing  
Turn Contra Corners  
Wheel Around

Of the 20, only turn contra corners is unique to contra dancing. Cast off, a fairly recent newcomer to contemporary square dancing, is an "oldtimer" in contra language. The square thru has long been a part of contra dancing though previously referred to as a grand right and left for four. The right and left thru comes in for some "unusual" treatment (see Page 18). Although not referred to by name, the couple backtrack movement is used quite frequently with the command "turn alone."

---

with the beat of the music, as are many square dances.

No mention of contra dances would be complete without a sincere and grateful acknowledgment given to the untiring efforts of Ralph Page of Keene, New Hampshire. His research into the background of contras, his dedication to preserving and understanding our heritage of dance, and his ability to enthuse and inspire others with his teaching and prompting have been one of the major reasons for the growth of contra dancing throughout the world. Read Ralph's History of Contra Dancing in the September, 1973, through January, 1974, issues of SQUARE DANCING.

Since contras have not evolved as rapidly as contemporary square dancing, their use provides a most enjoyable interlude, or flashback, to our traditional background. It is highly probable that a dancer from the 1930's would take one look at a dancing contra line and enthusiastically join in at the foot of the set. Contras give us a link to our dancing background, keep us in touch with America's heritage, and above all, are FUN to learn, FUN to dance, and FUN to call.

### What Is a Contra?

A contra is almost literally a *dance of opposition*. It is usually performed by many

couples, face to face, line facing line, in long lines normally formed lengthwise of the hall, so that the *head* of the line (set) is at the caller's end of the hall. The caller can then look *down* the lines. At one time or another, usually back in their school days, everyone has either danced or watched the Virginia Reel. This is one of many contra forms.

### Contras Are Something Special

Contras provide a unique form of dancing variety. Within themselves they are enjoyed in at least eight separate formations and to an almost unlimited supply of music from many different sources. Contras are danced to music stemming from Scotland, Ireland, England, Spain, Germany, France, Canada and all sections of the United States. Using contras in contemporary square dance, folk dance, physical education, recreation, or special education programs enables the participants to enjoy a change of pace, formation, dance timing, dance style and response to caller. Most important of all, it allows the dancer to follow the musical melody rather than the cadence of the beat and the caller's voice. Dancers recognize the melody in square dances done to singing calls, but their dancing is actually done only to the beat and not the melodic phrase. In addition to all this, contras also create an awareness of



our heritage and an appreciation of music not normally found in our current square dance program.

Contras do not need complexity—they provide a relaxing interlude in an already complex environment. Contra timing does not need “modernizing”—the very nature of the dance is destroyed when timing is varied. Contras do not need contemporary square dance “new movements”—they are used to provide something different—something special—and they should not dance like square dances; they should remain identifiable as contras in the way they are danced. Contras do not need modern music—they should provide the best possible music for the dancers’ enjoyment. Singing call music, used prudently, may be of value, but *only* when used infrequently and wisely. Music normally used for square dance calling should be avoided if the caller is sincerely trying to give the dancers the very best he can.

Contras can enhance any dance program. But to get the maximum benefit from the use of contras they should not be changed to resemble square dancing, or danced to music that sounds like square dancing. Contras are great just as they are. They stand alone, on their own merits. *Contras are something special.*

The symmetry of lines in motion, smiling dancers, and great music are all part of the sights and sounds of Contra Dancing.



## RECORDS for CONTRAS

Well phrased toe-tapping music for contra dancing is readily available. Here are some of the records that will help to make contras fun for you:

Broken Sixpence	Lloyd Shaw 155
Dumbarton Drums	Lloyd Shaw 171
Homosassa Hornpipe	Lloyd Shaw 163
Queen Victoria	Lloyd Shaw 173
Sackett's Harbor	Lloyd Shaw 175

The Shaw series are all flips. Calls on one side, instrumental on the other.

Glisé A Sherbrooke/Wright's Quick Step	Folk Dancer MH 1073
Garfield's Hornpipe/Hull's Victory	Folk Dancer MH 1065

Shake up the Coke/Piper's Lass	Folk Dancer MH 5002
--------------------------------	---------------------

Alley Crocker's Reel/Lord Mac Donald's Reel	Folk Dancer MH 1512
---	---------------------

Dashing White Sargeant	Folkraft 1501
------------------------	---------------

Major Mackey's Jig	Folkraft 1456
--------------------	---------------

Behind the Old Briar Patch	Folkraft 1438
----------------------------	---------------

High Level Hornpipe	Folkraft 1150
---------------------	---------------

Sherbrooke	Grenn 15008
------------	-------------

Fisher's Hornpipe	Blue Star 1746
-------------------	----------------

Check your local record stores for Scottish music, particularly for Jimmy Shand records. Such album titles as: *My Scotland*, *Jigtime with Jimmy Shand*, *Jimmy's Fancy*, and *Old Tyme Night with Jimmy Shand* are available on: Capitol, EMI - Waverly, and Parlophone labels. Don't expect every tune on one of these LPs to be useable. On some of the records only one or two tracks may fit contra dancing, but you will find a wide assortment of jigs and reels to help build your collection.



## SECTION TWO

### COUPLES FACING COUPLES

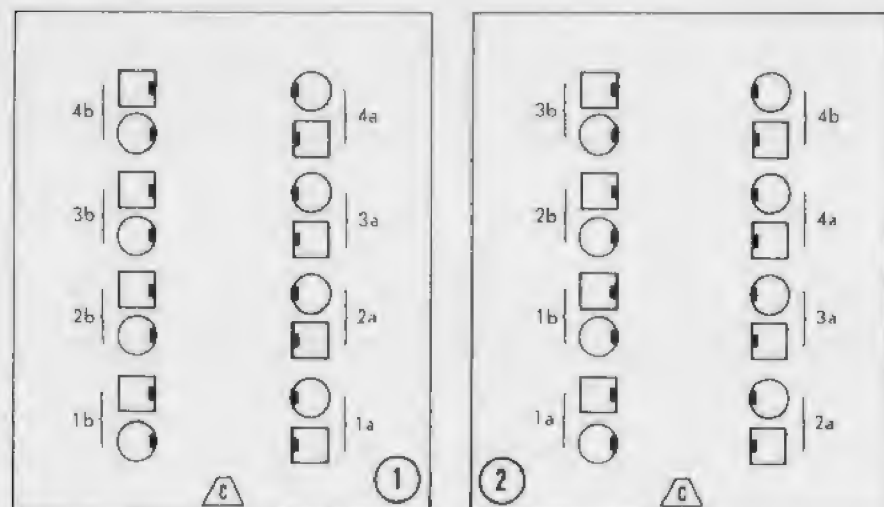
**FORMATION:** Couples facing couples in long lines, etc. An even number of couples is required.

22. Slouch to Donegal  
23. Grapevine Jig  
24. Slant Pretoria

1. It is assumed that the caller is at the head of the hall to all the following explanations and diagrams. The set or sets are formed by creating two long lines of couples facing couples across these lines. Each man has his partner on his right. This would result if, for example, the dancers were to promenade first in couples then in fours with two couples in each line (each lady on her partner's right) in a circle around the hall. As they reach the foot of the hall they come up the center and, when in position, bend each line so that the couples in each line are facing the other couple in that line, and back away forming two long lines about four steps apart. (See diagram 1.) Note that there are no designated "active" couples, and that partners are side by side and

not facing each other across the set. For purposes of illustration only the couples shown in the diagram have been labeled as 1a and 1b, 2a and 2b, 3a and 3b, 4a and 4b.

2. The dance is started with the dancers in the position shown in diagram 1 and the sequence is danced through once. In each of the three dances in this section, the couple-progression is accomplished by a combination of two actions: "slant left with a right and left thru" and a straight across "right and left thru" or "pass thru and open wheel turn." On the "slant left with a right and left thru" couples 1a and 4b each have no couple with whom to dance so they simply wait out these eight counts of music. On the next call "straight across set" all couples dance and the progression is completed as shown in diagram 2. What has actually occurred is simply that each couple has moved one position clockwise around the set. This same procedure repeats itself in each sequence until the end of the dance.



thirty-eight

In the *Contra Manual* are eight sections that treat each contra formation separately. Within each section are complete instructions for progression through each formation, including photographs and dancer diagrams. A recommended number of dances in each formation are fully explained in a graded order for presentation.

Fifty-one contras are featured in the prompted form, augmenting those fifty that are fully detailed in the eight sections of the *Contra Manual*. Half of these additional dances are time tested, dancer proven, traditionals. The balance are contemporary contras written by a variety of authors.

## SOME ADDITIONAL CONTRA DANCES

Over a century has passed all in the past time hits. Contradance has remained in the past time hits. You can, however, find a variety of particular types of contras: different forms, for example, and for you the following list is a listing of the past time hits. You'll note that they are not necessarily in a great deal as the present dance. But in the present, apply the basic technique for this point. You should find them quite delightful.

### Alternate Dupes

Each of the following dances is danced in the Alternate Duple formation with 1, 3, 5, etc. couples active and crossed over. (As in Section One.)

#### NOVA SCOTIAN (51)

by Maurice Henegar  
Formation: 1, 3, 5, etc. active and crossed over.

- Active, men allemande left below
- Forward three and three fall back
- Down the set three in line
- Right lady, high left lady under come back
- When back in place the ladies chain
- Circle four
- Right and left thru
- Right and left thru back

The active men allemande left with the inactive lady, facing back to each other in a line of three. The active man goes the second to last line with the lady with whom he did the allemande left to his LEFT with her hands joined with his left lady's right, and his partner on his RIGHT with her hands joined with his right lady's left. All facing down the set. Active progresses to three down the line of three, allemande back across. (B. B. Henegar) After one line down the set the ladies fall back (often in equal measure) without changing hands. The right lady and the active man make a right and the left lady passes under the arch, ending with the same hands still joined and the line of three now facing up the set. The line dances up the set four when starting at the inactive man, the ladies chain using the one to return the ladies to their proper side.

#### SIESTA REEL (52)

by Dan Armstrong  
Formation: 1, 3, 5, etc. active and crossed over.

- Actives do sa do
- Swing below
- Half promenade
- Ladies chain
- Right and left thru
- Ladies chain
- Circle four
- Star left

#### DON'T GET CAUGHT (53)

(Author Unknown)

- Formation: 1, 3, 5, etc. active and crossed over
- With the one below do sa do
- Active couples allemande right
- Allemande left the one below, active couples balance and swing
- Active couples down the center
- Up the outside down the inside, outside in and inside out (back)
- Up the outside down the inside, right hand star with the couple you meet
- Star left

In dancing down and up the set most dancers find it comfortable to pass two dancers going the other way before starting in or out.

#### JOHNSON'S SPECIAL (54)

(Author Unknown)

- Formation: 1, 3, 5, etc. active and crossed over
- Active couples down the outside
- Back
- All down four in line
- Back
- Ladies chain
- Chain back
- Circle left
- Circle right

Dancers in the line in line down alone unless instructed to wheel. The chain here is using the line (ladies simply face each other and chain to other line, then back).

#### JUSTA CONTRA (55)

by Harold Horton

- Formation: 1, 3, 5, etc. active and crossed over
- Active couples balance and swing
- Back
- Actives down
- Back
- Circle left with the couple you meet
- Circle right
- Ladies chain
- Chain back

#### BETTY'S FAVORITE (56)

by Dan Armstrong

- Formation: 1, 3, 5, etc. active and crossed over
- With the one below do sa do
- Swing her
- Actives swing
- Allemande left below
- Actives down
- Back
- Cast off, ladies chain
- Chain back

eighty-five

# WHY DANCE CONTRAS?

By Dorothy Stott Shaw  
Colorado Springs, Colorado

**W**HY DANCE CONTRAS? Well, FIRST—and this is the best reason of all—there isn't any kind of dance that western man ever invented that is more fun. The principle of a contra dance is fascinating, for here you have everything at *once*, in a glorious geometrical *tour de force* that does credit to the Anglo-Scottish-American intelligence. You have a square dance, first of all, with all the dear familiar patterns: the *ladies' chain*, the *right and left thru*, the long, satisfying *swing*, *bend the line*, *do sa do*, *allemande*, and—yes, the *square thru*, the *wheel*, and we can even think

of one that has a *star thru*!

But this square dance doesn't stay in one place and do its break and its pattern over and over with the same eight people. In most cases, the square starts out with a line already bent, and with a few odd maneuvers already under its belt, and the squares keep moving back and forth among each other in a really exciting fashion, and never twice the same.

There are perhaps six different ways of lining up, plus a circle line-up, and after that, you do the most wonderful variety of things, all with the same comfortable figures you know



in squares. Most contras are happy and vigorous. A few are stately. And a very few, like the precious *Petronella*, come pretty close to being square dancers' rounds. There is *never* a dull moment in a well-danced and well-called contra dance.

**SECOND**—*you dance to the music.* (Of course, that's what dancing is—moving to music; which makes much of what we do on our dance floors *walking*, doesn't it?) While you need and appreciate your caller very much at the beginning of a contra dance, you are soon able to go through the dance without him, letting the music carry you along in the pattern that fits it so perfectly, and being able to shout a call yourself now and then, or burst into song with the tune. (At this point, the caller may snatch up his wife and appear in the set as foot couple.)

When it comes to the *balances* and such, you don't even have to do them all alike; and yet the pattern goes like a shuttle through a strong warp, leaving great beauty behind itself. It feels so good to step on the *beat*! And every beat is used up in action.

**THIRD**—*caller, you call to the music.* If you think this won't make you a better square dance caller, ask one who has tried it. Quadrilles and contras are "prompted," which means that the call precedes the action. You finish your direction *just* before the first beat of a new eight-count phrase of music and *then* the dancers do it. This is a beautiful feeling, for you and for them. The truly great square dance callers call this way, and that is why it is so wonderful to dance to them. Some of them nailed it down by calling contras and quadrilles; some of them learned it the hard way without that foundation; but if you want your dancers to adore your calling, learn to do it. And the natural and easy place to learn it is in a contra dance, because the dance is constructed that way.

**FOURTH**—the music you dance to! Such music! As truly a part of the great musical heritage of western man as—well, *Danny Boy*, or *All Through the Night*, or Beethoven's *Fifth*, or *Greensleeves*, or *Down in the Valley*. Great, great music, to which all of our square dances were originally done, and to which much of our dancing is still done. Tunes that are, or have become, very much American, like *Arkansas Traveler*, *Chicken Reel*, *Durang's Hornpipe*, *Tennessee Wagoner*, and *The Eighth Day of January*. Tunes that go back to old,



old Scottish sources, like *Come under My Plaidie*, *Dumbarton Drums*, or the glorious *Duke of Perth*; tunes from a long-ago English background like *Haymaker's Jig* and *Speed the Plough*; tunes from European folk songs, like *The Downfall of Paris*; and tunes from goodness knows where, like *Devil's Dream*, *Paddy on the Turnpike* and *Rakes of Mallow*. If you can't afford a special contra record, you probably have *Glisé a Sherbrooke* in your case and it is one of the great ones. And there is scarcely a contra dance that couldn't be done to *Rubber Dolly*.

**LASTLY**—dance contras to keep *square dancing* alive and healthy. Monotony results in boredom, and boredom makes invalids. Square dancing is in danger of going into a decline for lack of variety. How much greater our modern American square dance would appear if it were spiced with other types of American square dance—the rhythmical quadrille, the circle mixer (in which couples do a contra around the hall in a circle), the true and wonderful contra dance, the free round.

Perhaps you callers would like to use only two contras in an evening of squares. Perhaps you will find so many more than two that you like that you will increase it to four. Perhaps you get enough square dancing in some other club, and would like to alternate a tip of squares and a tip of contras. It doesn't matter how little or how much, as long as you don't miss this most delightful form of American square dancing.

#### How Can You Contra Dance?

**IF YOU ARE A CALLER**—invest in some books. There are a number of very good ones and some of them have fine descriptions of the art of contra prompting. Make sure you understand the structure of the contra dance back-



ward and forward and inside out. You will immediately discover that many contras can be made into squares if you use only four couples, and that many square dances will become contra dances if you'll just juggle the ladies and bend the lines. You will feel perfectly at home with this member of the square dance family.

After you have studied the books (or at the same time, for that matter), use records called by good callers. Study and copy the technique. And then sneak your group from squares into lines some night and call *Broken Sixpence* or *Slaunch to Donegal*. Don't make an issue of it. And move cautiously. If the dancers don't love it it will probably be because you weren't certain enough of yourself.

But, later on, be sure to enrich your perspective with, at least, Ralph Page for salt and savor; and Rickey Holden for a runaway kind of erudition, but much material that you can use, once you are on a steady keel.

IF YOU ARE A DANCER—and have a group of friends who would like to try contras, get a group of six or eight or a dozen couples in somebody's basement. Buy some good called records, graded in difficulty, and a simple book. Go to it! You don't need a caller. (One of you will probably try it and come out an expert.)

One of the wonderful things about contras is the fact that it doesn't matter if somebody can't come. If seven couples come some night, instead of eight, it doesn't make a bit of difference. There will be some dances you can't do, but plenty that you can. You can do a great variety of contras with only five couples, or even four.

WHY DANCE CONTRAS? For the same reason that a sensible person does any kind of dancing: to get his mind off the ridiculous net in which we have entangled ourselves and our civilization, and move for a couple of hours to the steadfast rhythm of the spheres!

## Books for Contras

There are a number of books and pamphlets on contra dancing that have been published over the years. A search in your local library may turn up some of the earlier ones we have listed here. The others are available from your local record dealer or directly from the publisher.

Armstrong, Don. *The Caller/Teacher Manual for Contras*. Sets In Order American Square Dance Society, Los Angeles, Calif. 1973.

Armstrong, Don. *Contra* (pamphlet). Lloyd Shaw Foundation, Colorado Springs, Colo. 1960.

Briggs, Dudley T. *Thirty Contras from New England*. Dudley T. Briggs, Burlington, Mass. 1953.

Burchenal, Elizabeth. *American Country Dances*. G. Schirmer, Inc., New York, 1918.

Gaudreau, Herbie. *Modern Contra Dancing*. Square Dance Magazine, Sandusky, Ohio. 1971.

Harris, Jane and Pittman, Anne and Waller, Marlys. *Dance Awhile*. Burgess Publishing, Minneapolis, Minn. pp. 116-130, 4th ed. 1968.

Holden, Rickey. *The Contra Dance Book*. American Squares, Newark, New Jersey. 1956.

Laufman, Dudley. *Okay Let's Try a Contra, Men on the Right, Ladies on the Left, Up and Down the Hall*. Country Dance Society Inc., New York. 1973.

Tolman, Beth and Page, Ralph. *The Country Dance Book*. Countryman Press, Weston, Vermont, 1937.

Additional books that have been published on contras will be listed in future issues.



# DO THIS and You'll be a Smoother Dancer

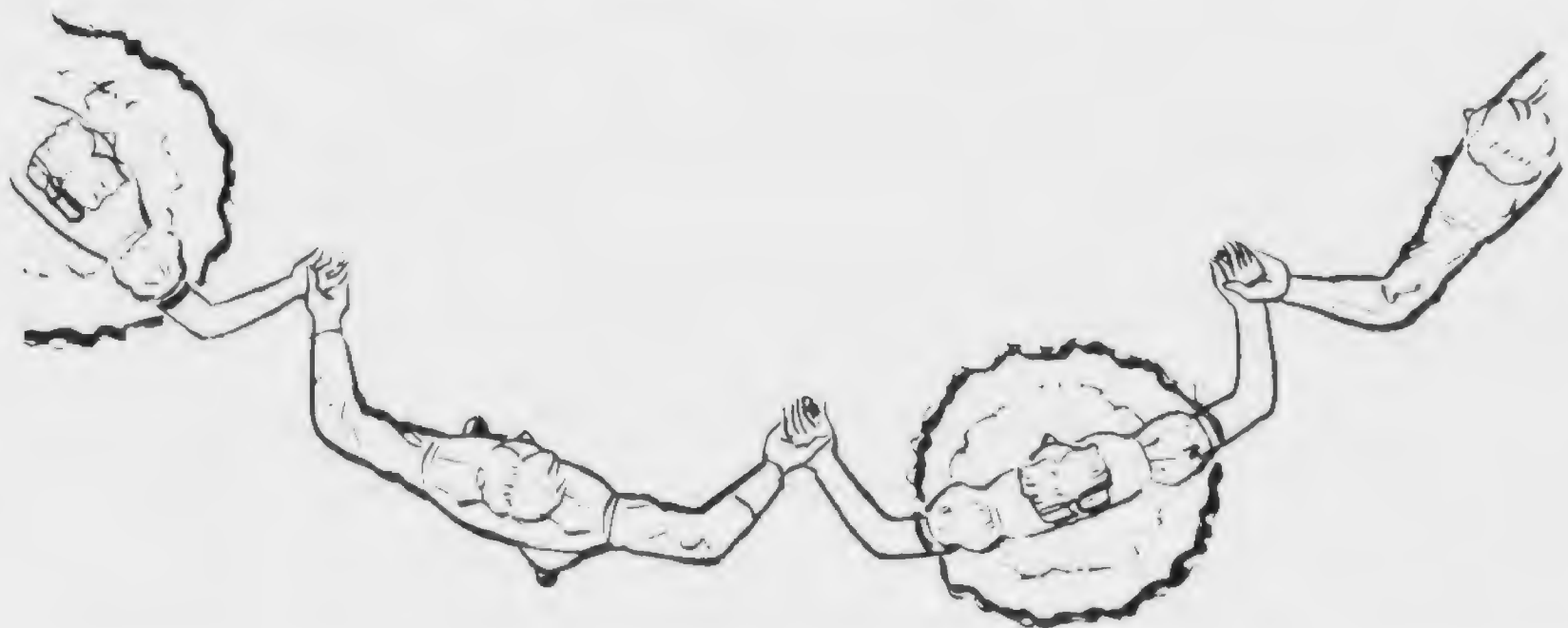
## HANDHOLDS IN A CIRCLE

NUMBER

18



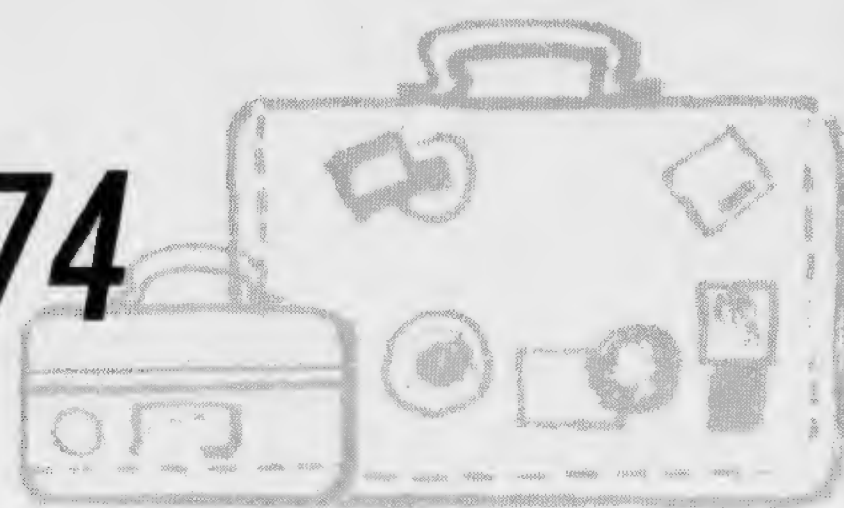
*The man's palm is up, the lady's palm is placed down. Both elbows are straight for an extended or full circle. A good dancer will make sure that the lower half of his body is aimed in the direction in which the circle is to turn. Avoid using a grapevine or "bustle-shuffle," which has the undesirable effect of placing a dancer off balance for any subsequent call.*



*For a smaller circle, bend the elbows of each arm equally. A circle should be just that, not an egg-shaped ellipse, but as nearly perfect a circle as you can make it.*



# SQUARE DANCE **VACATIONS 1974**



**O**RIGINALLY SQUARE DANCE VACATIONS were institutes, meeting places for teachers, and caller seminars. In recent years the emphasis has changed. Square dance vacations have been geared largely to the dancer who has gathered with others for a weekend or a weeklong fun dancing experience. Today we find that the pendulum has started to swing in the other direction and, as you will notice by the following listings, there are many callers' and teachers' schools where those aspiring in this direction may learn from top-notch coaches the science of teaching and calling square dances. If you are interested in attending any of the sessions listed here, send to the addresses shown in the listing for a brochure and additional information. Square dance vacations, whether for the caller/teacher or the dancer, can be extremely rewarding experiences.

Apr. 27-May 5—Fontana Village Swap Shop, Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 3-5—Silver State S/D Weekend, Joe Sanders, P.O. Box 6355, Reno, Nevada 89503

May 5-12—Rebel Roundup, Fontana Village. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 17-19—Spring Fling, Pokagon State Park, Angola, Indiana. Write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154 for reservations

May 19-26—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

May 25-June 2—Fun Fest, Fontana Village. Fontana Village Resort, Fontana Dam, N.C. 28733

May 27-June 1—Callers' College. Contact Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

May 27-Sept. 2—Lionshead Guest Ranch, West Yellowstone, Montana. Write direct to Lionshead Resort, West Yellowstone, Montana 59758 or call (406) 646-7296

May 31-June 2—Manning Park Weekend, Manning Park Lodge, B. C. Contact Doreene Harris, 20086 Grade Crescent, Langley, B. C. V3A 4J4, Canada

May 31-June 3—June Weekend, Turkey Run Park, Marshall, Indiana. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Indiana 46227

June 7-9; Aug. 23-25—Stockbridge Ranch Kamp Weekends. Dick Kenyon, P.O. Box 1833, E. Lansing, MI 48823

June-Oct—11 weeks. Kirkwood Lodge, Osage Beach, Missouri 65065

June 7-9—Camping Dance Weekend, Detroit, Michigan. Contact Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

June 16-21—Teen Callers' Course. Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

June 16-22—Alberta S/D Institute, Banff, Alberta. Write Bob and Gena Spray, 10009 105th St. Box 1962, Fort Saskatchewan, Alberta, Canada T0B 1P0

June 20-22—Weekend, Red River Comm. House, New Mexico. Write Shelby Dawson, 334 Annapolis, Claremont, Ca. 91711

June 21-23—31 Squares Weekend, Scott's Oquaga Lake House, Deposit, New York. Contact 31 Squares, 136 Seeley Avenue, Syracuse, N.Y. 13205

July 6-7—Shindig Shortie, Dilido Hotel, Miami Beach, Fla. Dot Schmidt, 2200 Monroe St., No. 28, Hollywood, Fla. 33020

July 14-18—Dance Ranch Callers' College for beginners. Write Frank Lane, Box 1382, Estes Park, Colo. 80517

July 14-19; Aug. 4-9—Promenade Hall Callers' College. Contact Rich Shaver, 6336 Cleveland Street, Merrillville, Indiana 46410

July 14-Aug. 10—Four Weeks. Rocky Mt. Square Dance Camp, Lookout Mountain, Colorado. Write Paul J. Kermiet, Rte. #5, Golden, Colorado 80401

July 19-21—Shades Campers Weekend. Contact Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Indiana 46227



July 21-25—Dance Ranch Callers' College for those with 2 years experience. Write Frank Lane, Box 1382, Estes Park, Colo. 80517

July 21-26—West Coast Callers' Course in conjunction with SIOASDS Institute. Write 462 N. Robertson, Los Angeles, Ca. 90048

July 21-26—Sets in Order Asilomar Summer Institute. Write SIOASDS 462 N. Robertson Blvd., Los Angeles, Ca. 90048

July 26-28—Shades Campers Weekend. Max Forsyth, 3201 E. Tulip Drive, Indianapolis, Indiana 46227

Aug. 1-3—Dance O-Rama Vacation and Callers' Clinic. Contact Lill Bausch, 2120 Jaynes St., Fremont, Neb. 68025

Aug. 5-10—B.C. Jamboree, Penticton. Write Box 66, Penticton, B.C. Canada V2A 6J9

Aug. 5-10—Round Dance Seminar. Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 9-16—Squaw Valley Weekend and Week. Write Nita Page, 39256 Paseo Padre Parkway, Fremont, California 94538

Aug. 11-16—Callers' College, Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 12-15—Seminar for Alumnus, Promenade Hall. Rich Shaver, 6336 Cleveland Street, Merrillville, Indiana 46410

Aug. 18-23—Callers' College, Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 23-25—Camping Dance Weekend, Coldwater, Michigan. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

Aug. 25-30—S.E. Callers' College, Rainbow Lake Lodge, Brevard, N.C. Write Dick Jones, R.D. 2, Box 266, Califon, N.J. 07830

Aug. 31-Sept. 8—Fun Fest, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 8-15—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 15-22—Rebel Roundup, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 27-29—Beach Ball, Indiana Beach, Monticello. For reservations write Dick Han, 513 South Bluff, Monticello, Ind. 47960

Sept. 28-Oct. 6—Swap Shop, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Oct. 6-13—Fall Jubilee, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Nov. 1-3—Potawatomi Pow Wow, Pokagon State Park, Angola, Indiana. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

Jan. 31-Feb. 2, 1975—Winter Holiday, Turkey Run Park, Marshall, Indiana. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Indiana 46227

Jan. 31-Feb. 8—1975 Sets in Order Asilomar Winter Weekend and Week, Pacific Grove, Ca. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, Ca. 90048

## Salt Lake City Film Ready for Showings

A SUGGESTION made partly in jest by Nancy McKay of Provo, Utah, that station KBYU produce a TV square dance special, resulted in one of the finest films on the activity that has been made to date. It took quite a bit of talking to convince the station heads that there were a great many people engaged in the activity and that square dancing didn't belong in a barn with wagon wheels and plows for props. Finally they agreed.

Nancy contacted the Associated Square Dance Clubs of Utah and was granted permission to use the association's Spring Dance for the principle filming. Bob Van Antwerp accepted the calling assignment and the project was begun. After hours of research and hard work, a 30-minute documentary film on square dancing resulted.

The 22nd National Square Dance Convention Committee purchased a master negative of the video tape and has made 16mm films of the program. Because of this, prints are now within the reach of any organization. First shown at the 22nd National in Salt Lake City,

the film has received plaudits from all who have viewed it and all dancers are urged to see this film if the opportunity presents itself. Prints are available on a rental basis. Those who are interested may contact Jim Irvine, 1925 South 1600 East, Salt Lake City, Utah 84105, or Israel Wilson, 268 West 750 North, Clearfield, Utah 84015.



Squares, rounds, caller-teaching, grand march, exploding squares — you'll find it all in "The Great American Folk Dance."

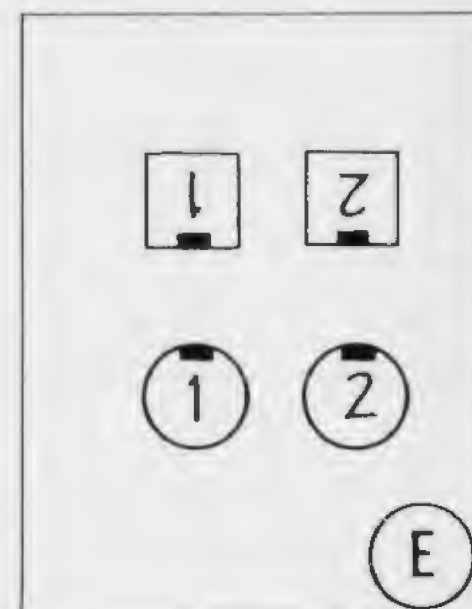
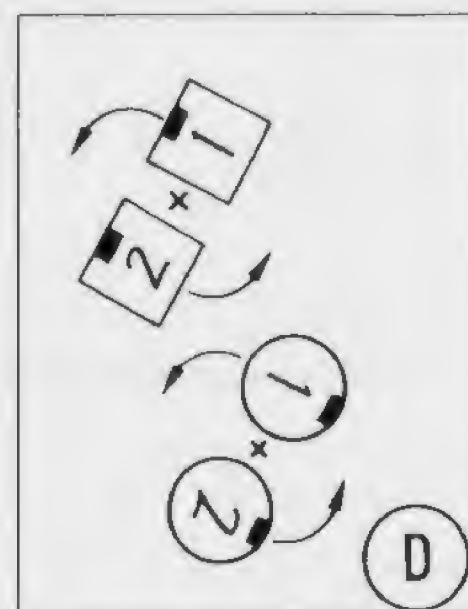
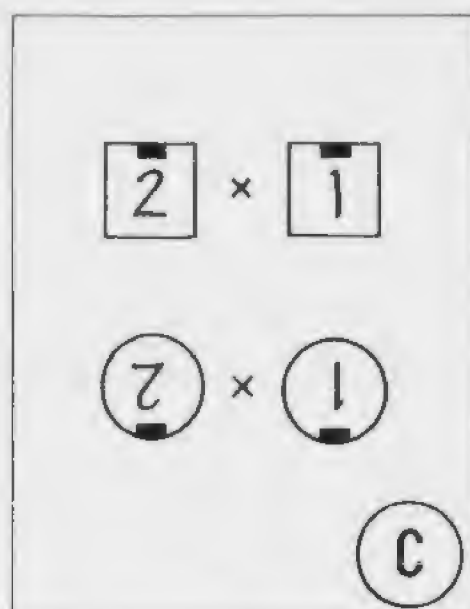
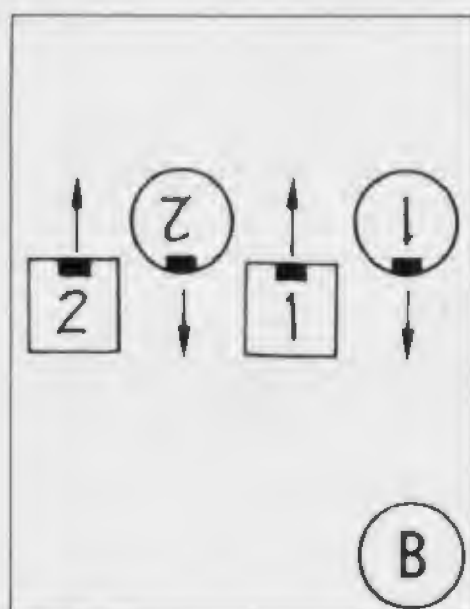
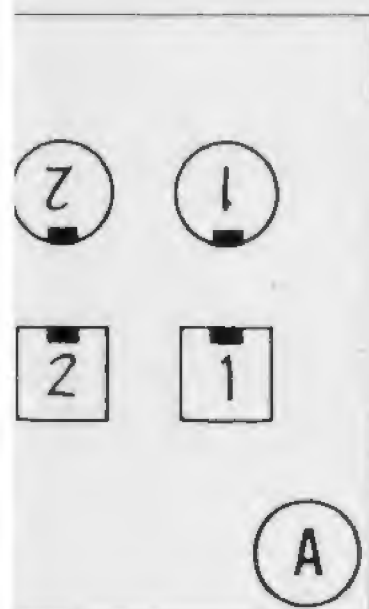


# TAKE A GOOD LOOK

a feature for dancers



A taste of contra dancing opens a new discussion with Joe and Barbara.



BARBARA: From our conversations here each month you may gather that Joe and I consider ourselves "middle-of-the-road" square dancers. We try to dance a couple of times each week; we enjoy learning one new square dancer's round dance each month and appreciate the fact that our club caller keeps us up-to-date on what he considers to be the best of the new experimental movements. Sometimes this means one new movement each month; sometimes we'll go several months without a new movement.

JOE: At a workshop about a year ago our caller introduced us to contra dancing. Then six months ago he started using one contra segment each evening, sometimes in place of a round dance, but just as frequently in place of a regular tip of squares.

BARBARA: We noticed, when helping him with his beginners recently, that he is using contras as a regular part of his square dance classes and the new dancers are accepting them just as naturally as they do the squares, mixers or simple rounds. Actually, both Joe and I feel that because of contras the dancers are paying greater attention to the music and moving to the beat *without rushing the calls*.

JOE: There is very little that's different in contra dancing except perhaps the formation

of lines of dancers as opposed to squares. Oh sure, some of the movements are a little different, but we look upon this as added variety.

BARBARA: One of the differences occurs in doing a movement like Right and Left Thru in Arky style—two men together, two ladies together.

JOE: Let's say you have two men together facing two ladies who are together (A). Rather than taking right hands and pulling by, you simply pass thru (B) and on the fourth step your back is to the person you previously faced (C).

BARBARA: Instead of a courtesy turn, as you would do in a standard Right and Left Thru, the two men (or two ladies) simply move together until they are lightly touching and then with the person on the left backing up and the person on the right moving forward (D) they turn 180° as a couple, until they are once again facing the two across from them (E). The center of the turn for each pair of dancers is that point directly between them; so that each dancer moves equally around that center pivot point.

JOE: There are a few other differences which we'll talk about from time to time, but they're all part of the fun and we think you will enjoy contras as much as we do.



## The Dancers

# Walkthru

## A NO-OFFICER CLUB FOR SINGLES

THERE ARE AS MANY DIFFERENT TYPES of square dance clubs as there are areas in which people square dance. Clubs for singles, as we have noted in this section, are in themselves an unusual classification. Tie this in with a club having no officers and you do have a unique situation.

Our spotlight moves to the East this month, as we take a look at one of the singles' groups dancing in the state of Rhode Island.

Name of Club: Rhode Island Singletons Square Dance Club

Age of Club: 3 years

Geographical Area Served: Cranston, R.I.

Size of Membership: 65

The Rhode Island Singletons dance once a month. On the remaining Saturday evenings, they meet in groups of 20 members or more and travel together, pooling cars, to visit other square dance clubs in the surrounding area. These visitations have proved an excellent way for club members to get better acquainted with each other. The location of each visit is decided upon at the prior Saturday visitation, thus saving a lot of telephoning.

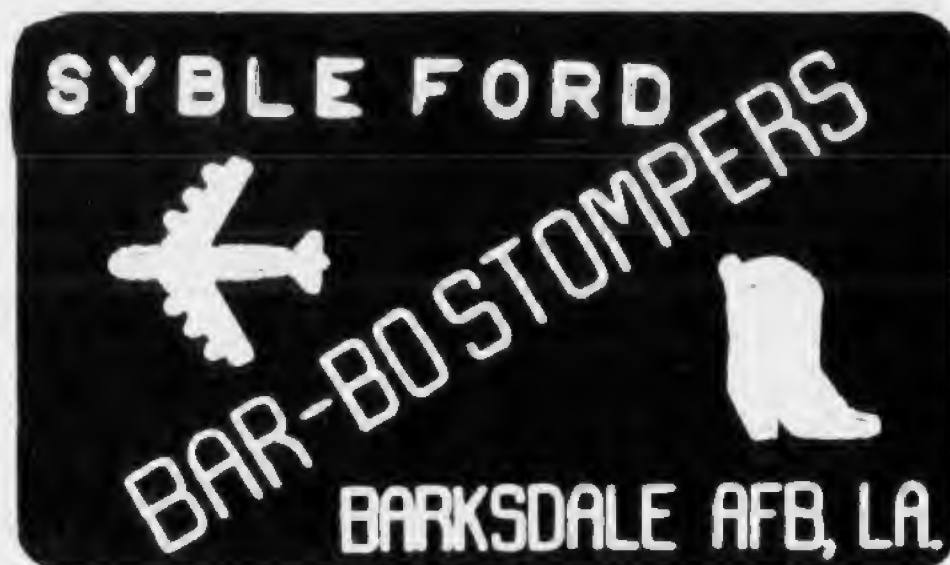
At the Singletons' get-togethers there is a fairly even balance of men and women. The club was founded on the policy of keeping the sexes even in number. While it sometimes becomes difficult to say no to someone who wishes to begin square dance lessons, the club feels it is better to encourage newcomers to sign up on an even basis than for a large number of either men or women to learn (while dancing with club helpers) only to find themselves without partners later on.

The membership includes individuals from their early twenties to their middle sixties and four weddings have resulted during the years the club has been in existence. Married couples

may remain as members but have no voice in club decisions.

The club has no real officers; six people handle most of the responsibility with all members being willing to work where and when needed. Financial ends are met by donations of \$1.25 per person for Saturday night dances and \$1.00 for workshops. Everyone is encouraged to circulate at all dances and not pair  
(Please turn to page 68)

### BADGE OF THE MONTH



The Bar-Bo Stompers was formed by the personnel of two military bases joining forces into a combined square dance club. The club name reflects this merger. Bar represents the Barksdale Air Force Base and Bo the Bossier Base, both located in Louisiana.

A blue background is the setting for a silver airplane and a silver boot signifying both the air bases and the dance activity.

Club membership is open to active and retired military personnel as well as to civilians employed on either base. The location of each member's base is so noted at the lower edge of the badge.



The WALKTHRU

**Flyers Flyers Flyers**

# GETTING OUT THE WORD

**FLYERS**

**Flyers**

**FLYERS**

**FLYERS**

**Flyers**

**Flyers**

**P**UTTING TOGETHER A FLYER to advertise a dance, be it a beginners' class, a club dance, a festival, or a special event, requires time and thought. The same amount of thought should be put into its preparation regardless of whether it's to be printed, mimeographed or simply dittoed on a machine in someone's garage. If you have something to advertise—something to say—then you want to say it as well as possible.

## The Five Questions

The 4 "Ws" and 1 "H" well known to writers and editors also apply to a flyer. All these points should be kept in mind when putting a flyer together.

Who: Who is calling the dance? Who is sponsoring the event? Who is invited to

participate?

What: What is the event? Does it have a special name?

Where: Where is it being held? Does the name and address suffice as it is well known and easy to find or is additional information about getting there needed?

When: When is it being held? Not just the date should be shown but also the time.

How: How much does it cost?

The above five points are basic. They may be all that is needed or they may need amplification. That decision will be determined by the event itself; i.e. will it sell itself with little publicity or does it need to be sold? How many dancers will the hall accommodate? Is it at a time when there is nothing else going

A border can be put into good use (left). The printing of this flyer (for a Benefit Dance) was donated by a printing company. Good point to pursue for such an event.

Listing a name and address for information (below) is an added help to those interested in attending.

**MELTON LUTTRELL**

Calling . . . . . for

**Handicapped Benefit DANCE**

Sunday Afternoon, March 17, '68

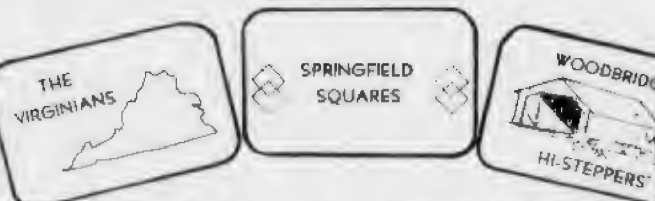
**HOLIDAY INN — RIVERMONT**  
Memphis' Most Fabulous

Many Door Prizes & FREE Refreshments

Sponsored by Greater Memphis Square Dance Association

**Grand March, 1:15—Donation Admission, \$1**

**ALL PROCEEDS FOR HANDICAPPED, Inc.**



**SQUARE DANCING**

**Adults Beginners Class**

LYNBROOK ELEMENTARY SCHOOL  
5801 Backlick Road, Springfield, Virginia

EVERY MONDAY—STARTING SEPTEMBER  
8:00 to 10:00 p. m.

**JIM SCHNABEL, Caller**

**Free First Nighter!**



Sponsored by The Springfield Squares, The Virginians, and The Woodbridge Hi-Steppers



ANNOUNCING  
2nd Annual Dance  
of the

**CALIFORNIA SINGLE SQUARES**

**MAY 18**

BAKERSFIELD, CALIFORNIA  
FAIRGROUNDS

*"Hot Wash" mixer - 2:00pm-5:00pm - 9 Top callers*  
*Evening Dance 8:00pm-2:00am - Refreshments*

DONATION: ADVANCE - \$1.25 DOOR - \$1.50

**Reservations:**  
Bakersfield Inn  
1101 Union Ave.  
Bakersfield, Calif. 93307

**Information:**  
Wayne Laughlin  
P.O. Box 214  
Colton, Calif. 92324

Use of large type (right) arrests the eye, first to the words Square Dancing and second to the word Free.



on or is it competing with other activities in the area? And so on.

### Learn From Others

Out of a large file of flyers retained from the last seven years, we have made several interesting discoveries—all of which, if kept in thought, could be profitable to any group putting out flyers in the future. By looking at weak points of some flyers, we can learn not to make the same mistakes again.

1. Many flyers did not include the time of the dance.

2. Several flyers did not list the cost.

3. Flyers using pictures of callers frequently reproduced a picture so dark that the face was almost indistinguishable.

4. Inking on mimeographed flyers was sometimes too heavy and smeared. Conversely on some dittoed flyers the light red color used faded and was difficult to read.

5. Many flyers included so much information that the basic facts were lost, or too much art work was used and the facts again were swallowed up in the confusion.

### Do It Right

Looking to the positive side of putting out a flyer, check yourself on the who, what, where, when and how items to make sure they are all covered. You also may want to include a why point particularly if it's a benefit event.

Then review the negative items itemized above and see that you do not fall into the same trap.

When it comes to including photos be sure you do not reproduce a picture which has been cut from another flyer, a newspaper or a magazine. This will immediately result in a poor reproduction. Start with a clear, clean black and white glossy. Then be sure that the printer uses the correct size screen for the type of paper on which the flyer will be printed.

Look for different ways to draw attention to your flyer. Try different styles and sizes of type; include artwork if it's appropriate; a map may draw attention; be sure to give the address and not just the name of the hall.

A flyer can be dignified or casual but whether it's fun or serious, before you make your final layout, step back and look at it two ways: (1) What will it say to the square dancer? (2) What will it say about square dancing to the non-dancer?

And one final note . . . before you turn your copy over to a printer or run it on your own mimeograph machine, proof it carefully. Misspelled words, over-types, poor erasures are inexcusable and reflect back on your group as well as on the activity.

A neat flyer (below) using two-colored, eye-catching art work; unfortunately the price is omitted.

An inexpensive flyer; still it tells all and catches the eye (below).

**trail dance**

Sunday, June 25, '67  
2:00 - 5:00 P.M.  
AFL-CIO Bldg., Chestnut St.,  
Meadville, Pa.  
Stop & Dance in the most  
beautiful Square Dance Hall in  
Northwestern Pa. with the  
**HAPPY HASHERS**  
Square & Round  
Callers:  
Jack Livingston  
Speedway, Ind.  
Bob Dubree  
Knoxville, Tenn.  
Rounds - Walt & Peg Williams  
Hotel & Motel Accommodations Available  
See Y'all in "Philly"!

**INDEPENDENCE DAY DANCE**

FRIDAY 8-11 P.M. JUNE 30

CALLERS  
**VERA BAERG · BOB STRATTON**

DONS 'N DONETTES  
MT. GLEASON JUNIOR HIGH  
10965 Mt. GLEASON AVE. SUNLAND  
CONTINUOUS REFRESHMENTS  
DOOR PRIZES

**3 RD. ANNUAL  
SOUTH GA. SQUARE DANCE  
JUBILEE**

16 March 1974 — *st. patrick's day*  
*Garden Center*  
"Where Square Dancers Smile!"  
GORDON AND PATTERSON STREETS  
VALDOSTA, GEORGIA

**Squares:**

**BOB BENNETT** Valdosta, Georgia  
**STAN BURDICK** Sandusky, Ohio  
**BOBBY HOLLISS** Macon, Georgia

**Rounds:**  
**AUDIE & CLARA LOWE**  
Quitman, Georgia

**PROGRAM**

SAT. AFTERNOON	SAT. NIGHT
ROUNDS 2:00 - 3:00 P.M. THE LOWES	SQUARES 8:00 - 11:00 P.M. BOB STAN · BOBBY THE LOWES
SQUARES 3:00 - 5:00 P.M. PROGRAMMED BOB STAN · BOBBY	

Price \$3.00 per couple

Noted by Doris & Bob  
Square Dance Club

Doris & Bob's Dance  
15 March CANCELLED

Not only good, clear pictures (above) in this flyer but they're happy pictures! The sponsoring club has included information that its own dance will be cancelled.



# SQUARE DANCE DIARY *by a square dancer*



The subject this month has to do with an exciting form of square dancing, done in lines rather than in squares. We look in on some of our dancing friends getting their first taste of

## CONTRA DANCING

"... ALL RIGHT MEN,  
I THOUGHT I TOLD YOU TO  
KEEP THE LINE STRAIGHT..."

"... NICE THING ABOUT  
CONTRAS, THERE IS NO  
LIMIT ON THE NUMBER  
WHO CAN TAKE PART..."

We invite you to send in  
your suggestion for a scene  
in the Square Dance Diary.





Here are returns from the

## Round Dance Questionnaire

*It would appear that many round dancers and teachers welcome the opportunity of expressing their opinions on several aspects of the activity. Many commented, "We think the idea is great and should provide a good overall picture." Rather than a condensation of the many thoughts expressed on each subject, we will print each individual response to the 12 questions posed in the January, 1974, issue of SQUARE DANCING. Later this information will be tabulated and we'll have an idea of what the majority thinks and feels about the many and diverse subjects pertaining to round dancing.*

Bill and Ruth Gates of Durango, Colorado, responded with these opinions:

"We endorse the 'move-up' method of teaching. However, we let nature take its course as far as the exchange of partners while just dancing. We have only a minimal amount of exchanging partners in our group.

"For a festival or similar, we look for an easy to moderate type dance and would definitely want to know it perfectly. We would also want a group reaction to the dance before presenting it to a larger crowd.

"Normally we do demonstrate a dance prior to teaching. Mainly our dancers appreciate seeing a routine before attempting to learn it. It also makes it seem easier to dance after walking thru the routine when they have had the opportunity to see it danced first. We have never been able to analyze this situation and perhaps others know the answer. The dancers we have indicate quite often that a dance sure looks hard to do but becomes quite easy after a walkthru.

"Music on round dance labels in general appears to be quite sufficient. There are a con-

siderable number of rounds in use where we do have to increase the bass (at times to max) and still feel it is not quite enough to fully feel the rhythm. We would expect that many instructors, as well as dancers, would prefer instrumentals to vocals. Our group does. Otherwise we have no expressed comments regarding the pop labels other than the savings in cost.

"The biggest fault we find is in visiting a club and finding that the rounds are all in the advanced level stages. We feel that an area ROM works exceptionally well (such as in Denver), where all clubs teach and dance that particular round. Our personal feeling is that we would like to see, say on a quarterly basis each year, one good or most popular round set as a national round for the period and then have *all* areas teach and dance this routine. Also, qualified or proficient instructors who can and will teach the basic steps prior to the dances would aid even more.

"We personally do not like to teach rounds except for specific periods—such as prior to a regular square dance or at a round dance club. So far we have never mixed the two in the time we have been in the activity.

"I may be a little old fashioned but I do stress square dance attire or similar, both at our square dance club and round dance club. Long sleeves for the men, full skirts and low to moderate heels for the girls, with the rest optional. I greatly dislike dancing with women in slacks, shorts, pants suits, etc. As to the exhibition and/or party—I feel a square dance type costume or similar is very appropriate. I also dislike the 'overdressed' individual about as much as the 'underdressed'.

"We do not have an outstanding group of dancers who can watch a dance and then do



it as I have seen done. Usually we cue the first time through on all but the very easy or very hard ones. The easy type we seldom cue more than the introduction and the first couple of steps. The harder ones we often cue all the way. At square dances we get a much larger turnout with the cues. Any couples who may resent the cueing and sit out are more than offset by the uncertain couples who will dance to cues.

"If frustration occurs while teaching we usually drop it for 20 or 30 minutes and try to determine an easier method of presentation. (It usually works.)

"I can foresee many advantages of using International Ballroom figures and terms. BUT only to the extent that they are not completely overdone. Anything can be good in moderate dosages, but even religion can be bad when it is overdone.

### **Dance Must Be Good**

"If a routine fits too poorly we would more than likely never use it.

"The only wish we have for round dancing is that more people could be given a photographic memory to learn all the routines taught or written—then wherever they went they could enjoy the rounds. One other would be the elimination of would-be choreographers who can't decently write a routine that fits the music."

From dancers Clement and Iris McDonald of Caribou, Maine, come these thoughts:

"It is an excellent idea to exchange partners during the teaching session, but not at square dances. At a regular round dance class the 'move-up' method should be used but it should not be encouraged by the instructor during the 'just dancing' portion of the evening. The amount of time dancers should remain together should be left at the discretion of the teacher.

"When preparing a program of dances to be taught at an institute or festival, easy level dances that can be used by all dancers should be the primary choice. Dances in this category would not require too much time to teach. Certainly, the routine should be tried out on 'home dancers' first to get their reaction.

"A dance should be demonstrated before teaching. Dancers will ask questions on how to do some of the different movements.

"The music used is good but we feel there are too many waltzes. We would prefer more two-step routines. We would also like to see some cued rounds on 8 track tapes or cassette. This would enable clubs that do not have a person qualified to cue the rounds to have cued rounds at their dances and would also be a help to callers who do not cue rounds.

### **Encourage Non-Dancers**

"Give more demonstrations of round dancing and invite the non-round dancer to participate in easy rounds and mixers with an exchange of partners with those who have experience. By all means encourage the non-dancers.

"In a hall filled with experienced square dancers, an easy two-step could be easily learned and enjoyed (such as The Lover's Song). A quick walkthru should be sufficient.

"Ladies should wear party dresses—no slacks. Men should be neatly dressed and we suggest comfortable dance shoes—not boots—for all occasions.

"It is our feeling that all dances should be cued all the way through. Not all dancers remember every movement and it is rather embarrassing to stumble through a dance. Spot cueing is not enough.

"We are not teachers, but our teacher would drop a routine and come back to it later with more explanation if the dancers were not getting it. It would provide a step to learning to continue with such a routine.

"If International Ballroom figures will help round dancing, we're for it. If it is of no use, drop it.

"Our teacher would not change a routine. She would probably select another, better routine.

"Our wish would be to see all square dancers doing rounds, we don't like to see so many on the sidelines during the round dancing. Round dancing is the frosting on the cake and we love it!"

Next month we'll bring more comments, ideas and suggestions from other parts of the square and round dance world. Remember, your thoughts and opinions will be just as valued and we'd like to hear from you.

*Due to lack of space we were unable to include Paging the Round Dancers in this issue. It will return next month — watch for it!*



# • Special Chapter

## *The Use of Contras in Class, Club & School*

*By Don Armstrong, Grand Cayman Island, B.W.I.*

*Editors Note: The Use of Contras as a form of variety in square dance classes and clubs has already been covered in this text (see chapter 23, February, 1973). In keeping with this special issue on contra dances, we have "borrowed" a few helpful teaching suggestions from the new Caller/Teacher Manual for Contras by Don Armstrong. The teaching and calling of contras is a special art. However, any caller who prides himself in being the complete, general practitioner of calling will be able to handle contra dancing with just as much expertise as he expounds with patter calls, singing calls and round dance cueing. As a caller you will want to have your own copy of the contra manual. As a complete caller you will want to possess the knowledge contained in these reprints.*

### **Forming Contra Sets**

● The distance between the lines in a contra set should not exceed *four comfortable dancing steps* for the ladies. The distance *between persons in the same line* should not exceed *that space needed for another person to stand*.

In average size halls, a circle of dancers will usually make three contra sets.

Longer contra sets require fewer dancers to make the transition from active to inactive and vice versa. Therefore, in situations where teaching time is limited and the dancers are *not* already familiar with contras, longer sets are easier to handle.

Contra dances such as Petronella are most enjoyable if danced in short sets, as only the active couples dance the first 44 counts of this 64 count dance. The short sets (six couples for example) provide the opportunity for more couples to be active in the normal length of music used. Generally speaking, whenever a dance has the active couples dancing alone in three or more 8 count actions, it is wise to consider the use of short sets where hall size and shape permits. Other examples could include dances such as Banks of the Dee, Belle of the Ball, French Four, The Bold Highlander, Camptown Hornpipe, and Chorus Jig.\*

Another way for the caller/teacher to control the forming of contra sets is for him to first estimate the number of sets he wishes to use, then designate a top couple for each desired set and have these couples come onto the floor and stand where indicated, facing the head of the hall, with the lady on her partner's right side. The remainder of the dancers are then asked to fall in, or "form on" in couples behind the couples waiting on the floor and to equalize the length of the sets as they do so.

\*Write-ups for all of these contras will be found in the Caller/Teacher Manual for CONTRAS by Don Armstrong.



## Freezing the Action as a Teaching Tool

● The technique of freezing the dancer action just prior to and just following a point to be emphasized is one which should be utilized by the caller/teacher in *any* form of dance instruction. In contrast, this technique is especially valuable and particularly apparent as the points to be emphasized are easy to recognize and the dance action easy to freeze with all the dancers facing in the correct direction, etc., due to the geometrical simplicity of the contra line formation.

One obvious example is found in the stopping of motion just before progression occurs, and again immediately following that progression. In the dance Canyon Contra, the freeze should be used just as the dancers have danced back up the set in their lines of four. By stopping the action here, the teacher can point out that the next call, which is "Bend the Line," will result in the actives finding themselves down one place in the long lines and, at the same time, the inactives will be up one place in the long lines. Action is resumed and the dancers bend the line. Immediately the action is again frozen, enabling the teacher to point out the progression and permitting the dancers time to recognize exactly what has happened.

## ASTON POLKA CONTRA

*By John Findlay*

**Formation:** Contra lines, 1, 3, 5, etc., couples active and crossed over.

**Music:** Shaw 187

*To prompt this dance:*

- Intro - - - - , All get set for the heel and toe  
1-8 (Heel, toe, out, - , heel, toe, in, - )  
(Cadence calls, not prompts)  
9-16 (Heel, toe, out, ) - , ladies in, all march  
(Cadence calls. Last four counts prompts)  
17-24 - - - - , Turn cha cha come back to her  
25-32 - - Allemande left, - - Ladies chain  
33-40 - - - - , - - Chain Back  
41-48 - - - - , Same four left hand star  
49-56 - - - - , Right hand star come back to your lines\*

\*Caller indicates CROSS OVER every second and alternate sequence through the dance.

Using the technique in this manner (or applying the same method to other situations) will usually eliminate the confusion which often results in dancers trying to juggle positions to return to where they were, etc. Another example will be found in the Aston Polka Contra. Following the third "heel and toe" the action should be halted long enough to point out that, as a result of the *next* action, the men will remain where they are, facing the same way they are now facing, while the ladies will have moved into the center alone, also facing the same way they are now facing, and that four separate lines will have been created. The dance should be resumed, completing this action only, and "frozen"



## CANYON CONTRA

By Don Armstrong

**Formation:** Contra lines, 1, 3, 5, etc., couples active and crossed over.

**Music:** Any well phrased 64 count Jig or Reel (6/8 tunes seem best)

*To prompt this dance:*

Intro    - - - - , With the one below do sa do  
1-8       - - - - , Just the actives do sa do  
9-16      - - - - , Active couples balance and swing  
17-24     - - - - , - - - -  
25-32     - - - - , Put her on right go down in fours  
33-40     - - - - , Turn alone come back to place  
41-48     - - Bend the line, - - circle four  
49-56     - - - - , With the music left hand star\*

\* Caller indicates CROSS OVER every second and alternate sequence through the dance.

again to point out that after marching in single file in the direction they are facing, turning alone and marching back, all will return to the person with whom they did the "heel and toe" to do an allemande left. An often overlooked freeze should occur immediately following the ladies chain, and for *two* reasons. First, progression has been completed. And second, to point out that following a left hand star and a right hand star all the dancers will return to *this place in line* with actives facing down, inactives facing up, in readiness to start the dance again with a "heel and toe" with a *new* person.

Every dance has a key point where the use of the freeze method during the walk thru will insure faster recognition, better and more confident execution, and, most important, happier and smoother dancers.

### Phrasing Tips and Timing Tips

● The caller/teacher should try to allow the dancers to sense their timing of the dance actions by becoming aware of the length of the musical phrase rather than through a dogmatic counting of steps. This can be accomplished by reminding the dancers to "start with the phrase" and "end with the phrase." Subtle use of the music volume control to emphasize the phrase will help in many cases. The caller should increase volume on the 1 count and fade (decrease) volume on the 7th and 8th counts of each phrase when needed to keep the dancers in unison and with the phrase. This technique should not be overworked as the result is then just as bad as the counting method. The 1 count can also be emphasized by saying the word "go" or "now" occasionally if the dancers are slightly off phrase. Written down, it would look like this:

- - - - , - - **Ladies chain**  
**Go** - - - - , - - **chain them back**  
**Now** - - - - , - - **etc., etc.**

Once again, do not overwork either of these methods. If necessary, a combination of both will work and this can be embellished by writing it into the call



as well. The task of the caller/teacher is to make it possible for the dancer to dance to the music, and *not* to the cadence of the caller's voice.

### **Don't Overcall**

● Callers/teachers should remember not to overcall contras. Be certain that the dancers are executing the dance properly, then gradually reduce the directive commands to their shortest possible point. As it becomes obvious that the dancers are able to continue dancing well, gradually eliminate these shortened commands until almost no prompts are needed. When and if possible, the calls should be eliminated entirely so that the dancers can dance solely to the music, using the musical melodic phrases to define their timing of each dance action. Naturally the caller must remain alert to drop in an occasional reminder command if needed. The caller will develop an instinct about the places within the dance that may require such reminders.

### **Pick Fun Contras**

● If there is any doubt as to which of several available contras to use as a part of a square dance program, choose the one which will be most FUN. This will almost always be the dance which is easy and has exceptionally stimulating or inspiring music, and very seldom be the dance which is more complex than the others.

### **About Those Late Comers**

● Quite frequently, after contra lines have been formed, additional dancers may arrive and decide to join in. This is often quite permissible as long as they're familiar with the dance in progress or if they're in time for the instruction.

However, there is only one place for them to join without upsetting the progress that has already been made and that is at the foot of the contra set — at the rear of the hall. Once actives and inactives have been designated and the calling or instruction started anyone "forming on" at the head of the set is in a perfect position to create absolute bedlam!

### **W - H - E - R - E**

● In teaching a basic action, the caller/teacher should remember this word — W-H-E-R-E. W is *where* the dancers will end the action. H is *how* they will get there. E is to *execute* the action. R is to *repeat* it. E is to *embellish* it and make it smoother.

### **Circles—Pros and Cons**

● The Circle Contra obviously becomes a very useful teaching formation, especially in larger groups, as the circle formation can be created very quickly by a promenade in twos, then in fours and a bend the line. No active or inactive couples need to be designated. Many square dance teachers use this formation to create a smooth, group-coordinated action when teaching square (or contra) dance basics. As a variety of formation, circle contras also add another dimension for the competent caller to capitalize upon. Circle contras can create problems if the group is too small as was explained above; conversely, if the group is very large contra *sets* can utilize the available floor space far better than circles. Because there are no designated actives or inactives, the dancers never get to "change their roles" so the dance should not be continued too long — preferably not longer than six to seven times through the sequence. Circle contras are useful in many situations, but they should not become a crutch to be used in place of the regular contra set. "Use them, but don't abuse them."



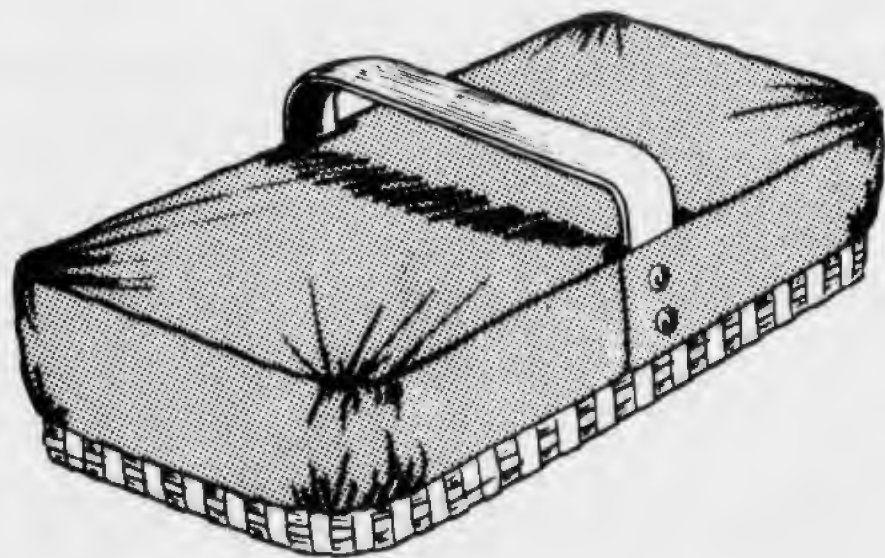
# LADIES on the SQUARE



## A BASKET COVER

By Lorraine Melrose

FROM THE BEGINNING of our square dance days, we have found that square dancers are big on potlucks. Continuing with the theme presented last month (A Dish Tote), here's a suggestion for covering a wicker basket. Over the years we have found that a sturdy, rectangular basket with a strong handle has proved most serviceable for us. After covering it with a towel for several years, I finally designed a cover which keeps things neatly in place. We keep plates, glasses and inexpensive flatware in our basket and with the cover on they're always clean and ready to go. This cover could be adapted to fit any size or style of basket.



A basket 19 $\frac{1}{4}$ " x 13" and only 4" deep carries service for two plus the "dish" being shared at the potluck.

### Materials Needed

Any firmly or closely woven cotton or cotton-mixture fabric will do. Ticking or denim is excellent; terry cloth probably would work. For a 19 $\frac{1}{4}$ " x 13" x 4" basket I used material approximately 22" x 29". This will give you a gauge to adjust the amount of material needed for the size basket you select.

You will also need  $\frac{1}{2}$ " elastic, 4 grippers and bias tape (optional).

### Directions

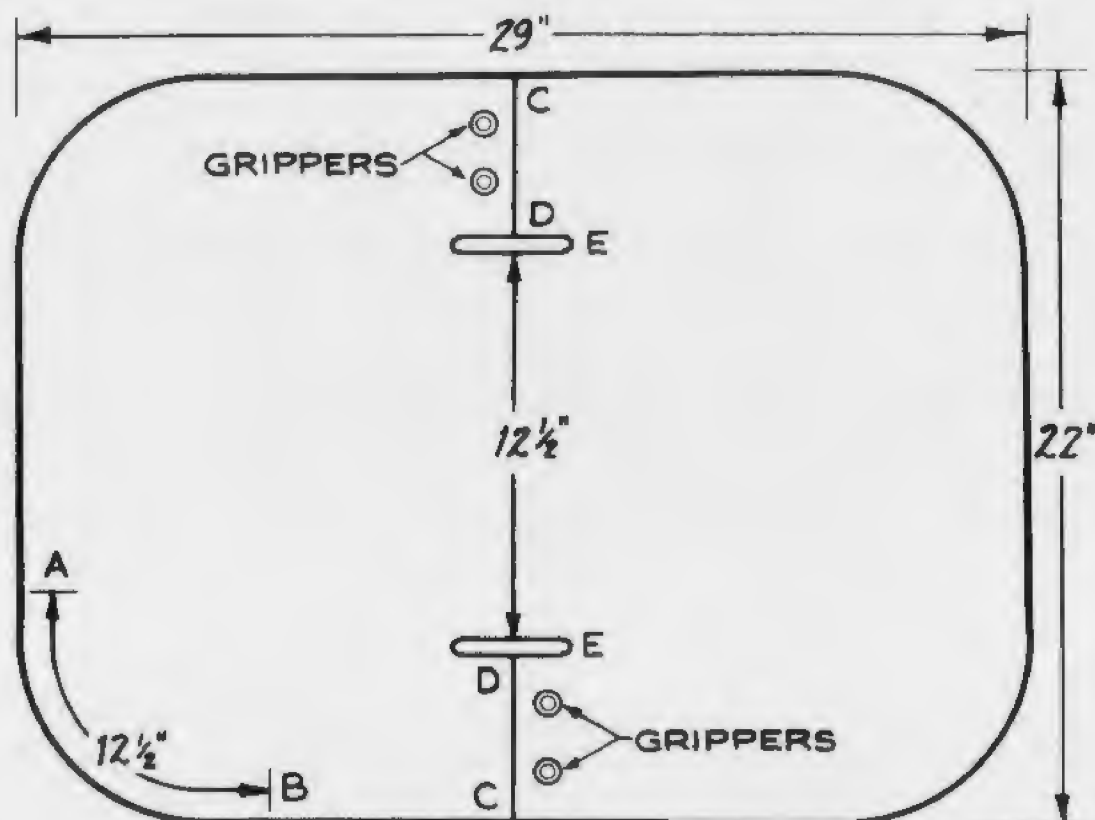
Cut fabric to size needed, allowing a 1" hem all around, and rounding corners to fit the contour of your basket.

Slit along side openings, lines c-d (see Figure 1), which measured 4 $\frac{3}{4}$ " for my basket. Cut openings for handles (marked e),  $\frac{1}{2}$ " x 2" for my basket. Finish the edges of openings (e) with zigzag stitching or bias tape. Finish side openings, lines c-d, in the same way.

Cut two pieces of fabric 3" by the length of line c-d and two pieces of fabric 1 $\frac{1}{2}$ " by the length of line c-d. Turn under a  $\frac{1}{4}$ " seam on each 3" wide piece and sew to the left side of each c-d opening. Turn up a 1" hem, fold in half lengthwise and stitch down. This makes a placket extension.

Sew the 1 $\frac{1}{2}$ " wide piece to the right side of each c-d opening. Turn up a 1" hem. Fold under  $\frac{1}{4}$ " on the raw edge and sew down.

Two grippers are attached at each side of the covering below the handle openings along  
(Please turn to page 68)





## BOX CIRCULATE

**O**F THE GREAT NUMBER of contemporary movements introduced in the past ten years, few have been more popular than Circulate (Basic 57). Recently we discussed Single and Split Circulate (SQUARE DANCING, February, 1974). This time we focus on still another variation aptly titled Box Circulate.

Although the example we are using involves just two couples, we will orient the action by bringing in an entire square (1). In preparation, those dancing as head couples will take right hands with their opposite (2) and do a curlique (3), so that when the ladies finish turning under the man's raised right arm (4) the dancers end, in this example, with each man standing directly behind his partner and



the two couples facing in opposing directions (5).

At this point we will temporarily isolate our active head couples with a dotted line box because the action has to do only with them and does not involve the side couples.

Remember this rule for Box Circulate "... those facing across to another position will move forward to fill that position and







those facing out, within the unit, simply fold to move into the position formerly occupied by the person they were standing beside." In this example each of the four dancers involved start their move forward (6) and, having moved one position (7), complete the movement and are ready for the next call. Remember, the side couples are inactive and are not involved in all of this.

In this particular example the dancers are now ready for a walk and dodge (see SQUARE DANCING, February, 1973, page 18) or boys run or scoot back, etc.

The versatility of Circulate continues to underscore its importance as one of square dancing's foundation basics. Undoubtedly many more interpretations of Circulate will become apparent as time goes on.







## 23rd NATIONAL

# SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

**T**HE 23RD NATIONAL is going to be something really special and the Committees in charge want all dancers to be a part of it. Everyone wants to do their part during this current energy crisis, so here are a few tips on doing just that for those who plan to attend the Convention. An Energy Conservation Committee, in a recently conducted survey, concluded that the average family of four used more energy at home during a two-week vacation than they would use in gasoline on a two-week trip. Surprising, but true!

**AIR:** Just a few tips—economy rate and travel during off-busy times and at night will save, or take advantage of family plans. Even better, look into the excursion rates, where you go for at least seven days and return within 30 days. In most cases a savings of almost one-third can be realized under this plan. For even more savings, the charter flight for groups is the most economical of all.

**BUS:** How about chartering your own bus for your group, but make arrangements *now*. You might want to consider Greyhound's AMERIPASS, where it costs only \$149.00 to travel for an entire 30 days anywhere in the country.

**CAR:** If you're driving, consider a car pool with friends. Three couples, for instance, can ride in one car in utmost comfort if they rent a small van (U-Haul or other) for luggage. You'll love carrying petticoats and all the rest in the overhead rack on top of the car.

**TRAIN:** Trains are the best energy savers, getting 80 passenger miles to the gallon of fuel. San Antonio has deluxe daily service in both directions by Amtrak's Sunset Limited, which operates from New Orleans to Los Angeles by way of Houston, El Paso and Phoenix and makes convenient connections at both terminals with Amtrak trains to and from all

parts of the United States. The Sunset Limited has hi-level, stretch out chair cars; free pillows and baggage checking and reasonably priced meals. Besides, it's an excellent way to see the country and have a safe and enjoyable trip with square dance friends. Family rates are offered when trips start Monday through Thursday, making it possible for wives and children 12 to 21 to travel at two-thirds fare. Children under five are free; those five to eleven travel at one-third fare. These special fares would be available to everyone traveling to San Antonio and also could be used returning since trains leave both directions early Monday morning. Sunday could be used for sightseeing.

By air, bus, car, train, walk or hitchhike—Y'all Come!

### Camping Facilities

Because of limited facilities for recreational vehicles, the Joe Freeman Coliseum has been selected as an area at which the 2,000 to 3,000 expected vehicles may be accommodated. This site has the many basic requirements needed for a parking area; it is easily reached from the expressways and is close to the convention facilities.

In order to properly operate the camp area, the Alamo KOA Kampground personnel will set up the camp area, maintain the facilities to KOA standards and be responsible for the physical operation of the camp. Texas Camping Squares will assist in the parking, badge pickup, and registration of campers. Both groups are well experienced with square dance camping.

In order to secure these facilities for the period and to provide the extra facilities needed, it is necessary to charge a flat fee for the period, with a slight extra charge for electricity. The period will be five days with a free move-in the day before and move-out the day after. The total fee for five days is \$25.00,

(Please turn to page 69)



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Ohio

In the six months of their existence, the Minerva Burliques have doubled their membership, sponsored a New Year's Eve dance which attracted nearly 50 couples, joined the East Central Ohio Federation, and are currently helping 12 new couples conquer the Basic 50 under the tutelage of Dale Robertson, past president of the Federation Callers' Association. Club members were also aided by special workshops conducted by Bill Burleson, author of the Square Dance Encyclopedia, for whom the club was named. In addition to dancing at the Bayard Grange Hall, club members visit area clubs, have enjoyed district, state and national conventions, weekends at nearby Atwood Lake Lodge in Geneva and at least one couple has qualified for their Rover Badges. With the slogan, "The Friendly Club," the Burliques welcome guests the 1st and 3rd Fridays of each month except July and August.

—Earnie Lutz

## Texas

On January 14, the Mid Valley Square Dance Club of Weslaco presented a plaque of appreciation to its founders, Charlie and Dot Lillagore. The plaque symbolizes the dedi-

Swirling skirts form an interesting pattern during E. O. Rogers Night at the Double Star Square Dance Club in Dallas. Joe Lewis is the club caller for the group, now in its 26th year of square dancing.

cation and determination of Charlie and Dot in organizing and promoting the club and for their many hours spent in advancing square dancing in the valley. The club dances every Monday at the Service Center in Weslaco.

## Mexico

Marguerite Richardson is conducting square dance classes in Guadalajara and interested Americans traveling to Mexico are advised that club level dances are also being held at 10:30 AM on Saturdays. If you're planning a visit to Mexico and would like more information, write to Marguerite Richardson at San Jose' del Tajo Resort Trailer Park, Apartado Postal 31-177, Guadalajara, Jal., Mexico.

## Kentucky

With winter cold hovering in Kentucky, the Roll-A-Ways of Monticello are taking advantage of being shut in by sponsoring a new class, being taught by Barry Coleman. Thirteen new couples are being introduced to the activity and as many old members have joined them to brush up on the basics. The March 30th All-Nighter dance was a huge success as dancers came from all over Kentucky and Tennessee to attend.

—Obie and Bula Corder

## Missouri

Newly elected officers of the Missouri Federation of Square and Round Dance Clubs include Gene and Mary Arndt, Bob and Jackie Golson, Jack and Susan Watts, Eddie and Pat Fowler and Chester and Barbara Brown. Ollie and Jackie Brauner are editors of the State paper, "Square Dance Doins." Plans are firming up rapidly for the State Festival which will be held in October in Sedalia. Chairmen for the event are Jack and Susan Watts.

## Germany

The 6th European Round and Square Dance College will be held during the Easter school





# ROUND THE WORLD of SQUARE DANCING

vacation at the Armed Forces Recreation Center in the beautiful Chiemsee Lake Hotel, located at the foot of the Bavarian Alps. Dates are April 14 to 20 and all graduate square dancers are eligible to attend. Afternoon workshops, evening dances, tours, afterparties, skits and games are on the program. Callers for the week will be Tom Crisp and Bob McVey with Al and Betty Albertson conducting the rounds. In conjunction with the event, the European Callers' and Teachers' Association will offer an introductory callers' course.

## Oregon

A special "Greenie-Button" dance, promised to Oregon attendees at the 22nd National in Salt Lake City, was adjudged a rousing success by its innovator, Portland Area Council President, Ed Warmoth. Held at Portland's Square Dance Center on January 5, the dance



A good time was had by all at the Greenie-Button dance held at the Portland (Oregon) Square Dance Center.

achieved a number of purposes. It honored the 22 Oregon callers programmed at the 22nd National; it was a reunion for the 517 Oregon dancers who made the trek to Utah; and it served as a showcase for upcoming conventions far and wide (i.e. Oregon's Winter Festival held in February; Far Western in Idaho in early June; the 23rd National in Texas in late June; the Oregon Summer Festival in July) with information, registration blanks and other propaganda available. Four callers, all veterans of the 22nd National, called an enjoyable evening of dancing. Chow time fea-

tured a "brown bagger," with the host club, Crazy-8s, furnishing coffee and each couple bringing sustenance for themselves in (you guessed it) a paper sack. Prizes for the most original and best decorated sacks were presented, and many were mighty original!

## California

In an effort to raise operating funds, the 25th National Square Dance Convention Committee is selling "Silver Certificates." They are being sold through the facilities of the California Square Dance Council, the sponsoring organization for the Convention. Each association throughout the state has been afforded the opportunity to purchase the certificates and they may then sell them to square dancers. The purchasing dancers will be able to redeem their Silver Certificates toward their registration to the 25th National Square Dance Convention, to be held in Anaheim on June 24-26, 1976. Square dancers are encouraged to indicate their support by purchasing the certificates. Individual dancers should contact their area association or purchases may be made through Dale and Naomi Lovell, 3609 Wawona Drive, San Diego, California 92106. Telephone number is (714) 224-5233.

## South Carolina

Attention, all members of Cherifien Shufflers Square Dance Club of Kenitra, Morocco! The Circle Squares of North Charleston would like to host a 10th Anniversary reunion of all club members to be held May 4 at the Live Oak Recreation Center in North Charleston. Those interested in attending or desiring additional information may contact Chuck and Jean Wait, 204 Farmwood Street, Ladson, South Carolina 29456. Telephone number is (803) 873-1041.

## Tennessee

Calico Squares of Cleveland sponsored the Annual Heart Fund Dance in February, with ten area callers sharing the program. In March the group held a Graduation Dance for the members of the beginners' class and in October they are holding a special dance featuring Jim Coppinger.

—Wilma Martin

April 26 and 27 are the dates for the annual Dogwood Festival Dance in Knoxville. The Easterdays will conduct round dancing on Friday; on Saturday Jerry Helt and Paul Marcum will call the squares. Two large halls will be available for dancing at the new South



Knoxville Community Building. Knoxville dancers are planning to take a busload to Nashville to attend the State Festival there on June 14 and 15.

### Ontario

Barrie's 6th Annual Promenade is scheduled for April 27. Members of the staff include Earle Park, Norm Wilcox, Lorne and Betty Hay, Mac Marcellus, Ernie Brown and Al Calhoun. Since this is a dinner dance, reservations are required. They may be forwarded to Howard and Isabelle Fairweather, 15 Tower Crescent, Barrie, Ontario 14N 2V3, Canada.

Skyway Squares of Burlington have scheduled their 8th Spring Fling on April 27. Dancing will be at the M.M. Robinson High School; Johnny Davis and Stu Robertson will call for square dancing with Ken and Carol Guyre and Wynne Robertson cueing and teaching rounds.

### Nebraska

The Livestock Exchange Building in Omaha was the scene of the Omaha Area Square Dance Council's 24th Annual Festival in March. Chuck Bryant called for the square dancing and featured round dance leaders were Paul and Edna Tinsley.

### Illinois

The election of officers for the year 1974 by the Chicago Area Callers Association was held at the December meeting and the election committee announced the following results: Zenous Morgan, President; Jean Sedlack, Vice-President; George Sheldon, Treasurer; James Hardwick, Secretary.

Plans for the Knotheads of Illinois Spring Dance, "State Spring Swing," are completed. The dance will be held April 21 at the Boy Scout Center, Arlington Heights. Caller will be Dave Taylor with the Arnfields conducting the rounds.

The 23rd Annual May Festival of the Illinois Federation of Square and Round Dance Clubs will be held May 4 and 5 at the Junior 4-H Building, State Fairgrounds, Springfield. Chuck Bryant of Texas will be the feature caller. Contact Lynn Dieterle, 1707 W. Morton, Apt. B, Jacksonville, Illinois 62650.

### Pennsylvania

Last November the First Annual Benefit Dance for Muscular Dystrophy was held by caller Tony LaCivita, at the White Oak American Legion Post in McKeesport. Tony and Jim Robertson shared the calling honors for

Due largely to the efforts and dedication of Bill and Verdi Morrell, there are five square and round dance clubs in operation in the small community of Pottstown, Pa. Recently honored at a testimonial dinner given by the dancers, Bill was presented with a trophy on which was inscribed, "Bill Morrell, caller/instructor, who gives so much of himself and asks so little in return—from your grateful dancers."



the program which included Western square dancing, hoedowns and rounds. National Chairman Jerry Lewis sent a beautiful flower centerpiece with his best wishes to Tony. Totals of money received were posted throughout the night and the final count was \$942.00. All square dance clubs in the area supported Tony in his efforts and thanks should go to all who worked to make the affair a success.

A square of dancers from Chim Rock Squares of Altoona participated in the Pennsylvania State Farm Show in January. This group graduated a class of beginners in February with a special program and dance and celebrated their 3rd Anniversary with a special dance in March.

—Doris Blair

### Alabama

The 21st Spring Festival, sponsored by the Birmingham Square Dance Association, will be held April 5 and 6 at the Municipal Auditorium in Birmingham. Marshall Flippo and Bob Fisk will call and conduct square dance workshops with Irv and Betty Easterday in charge of the round dance program. For advance registrations contact Berniece Turner, P.O. Box 1085, Birmingham, Alabama 35201.

### Maryland

Allegheny Promenaders are sponsoring the 5th Annual Cumberland Spring Festival on April 20. Ralph Pavlick and Chuck Stinchcomb will call for square dancing at the Allegheny High School in Cumberland. Art and Joanne Davis are also on staff.

### Utah

May 10 and 11 are the dates for the Utah State Festival to be held at the Wilkinson Center Ballrooms, Brigham Young University, in Provo. This is a multi-million dollar building, (Please turn to page 69)



# *The Caller's Cue-Card System*

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

ALLEMANDE THAR  
BARGE THRU  
BEND THE LINE  
BOX THE FLEA  
BOX THE GNAT  
CAST OFF 3/4 ROUND  
CENTERS IN  
CIRCULATE  
CLOVERLEAF  
CROSSTAIL  
DIVE THRU  
DIXIE STYLE  
DOUBLE PASS THRU  
EIGHT CHAIN THRU  
FOLD  
GRAND SQUARE & VARIATIONS  
LADIES CHAINS  
OCEAN WAVE

PASS THRU  
RIGHT & LEFT THRU  
RUN  
SIDES/OUTSIDES DIVIDE  
SLIDE THRU  
SLIP THE CLUTCH  
SPIN CHAIN THRU  
SPIN THE TOP  
SQUARE THRU  
STAR  
STAR PROMENADE  
STAR THRU  
SWING THRU  
TRADE  
TURN THRU  
WHEEL & DEAL  
WHEEL AROUND

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

### **OUR MONEY-BACK GUARANTEE**

You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

**HILTON AUDIO PRODUCTS**  
1033 E. SHARY CIRCLE, CONCORD, CALIF. 94518  
Telephone (415) 682-8390



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*April, 1974*

**P**ROVO, THE STEEL CENTER OF UTAH, is our destination this month as we drop in on Randy Stephens for a chat and a bit of dancing. We've asked Randy to send us some of the calls he uses most frequently as a sample of what we might expect to dance during our visit. It's interesting to note that the majority of these calls use basics which fall within the first 75. Remember, these are not necessarily original, just some of Randy's favorites.

Heads slide thru  
Pass thru  
Swing thru  
Boys trade  
Turn and left thru  
Pass thru  
Trade by  
Swing thru  
Boys trade  
Turn and left thru  
Rollaway  
Curlique  
Boys run  
Slide thru  
Swing thru  
Boys trade  
Turn and left thru  
Left allemande

Heads cross trail around one  
Square thru three hands  
Left allemande (Arky corner)  
Right and left grand

(72)  
Four ladies chain  
Heads half square thru  
Spin chain thru  
Ends turn back  
Circulate  
Wheel and deal  
Spin chain thru  
Ends turn back  
Circulate  
Wheel and deal  
Dive thru  
Square thru  
Square thru three quarters  
Left allemande

Heads square thru to an ocean wave  
Boys run  
Boys trade  
Couples circulate  
Girls run  
Girls trade  
Individuals circulate  
Boys run  
Boys trade  
Couples circulate  
Girls run  
Girls trade  
Individuals circulate  
Swing thru  
Boys trade  
Curlique  
Boys run  
Rollaway  
Left allemande

(59)  
Heads square thru  
Swing thru  
Boys turn left three quarters  
(boys in line of four)  
Ends trade  
Centers trade  
Swing left three quarters  
(join girls again)  
Swing thru  
Girls turn left three quarters  
(girls in line of four)  
Ends trade  
Centers trade  
Swing left three quarters  
Right and left thru  
Dive thru  
Square thru three quarters  
Left allemande

(42)  
Circle left hear me say  
Number one half sashay  
Then number two half sashay  
Number one half sashay  
Now number three half sashay  
Number two half sashay  
Now number one half sashay  
Number four half sashay  
Then number three half sashay  
Number two and four half sashay  
Number one half sashay  
Number three and four half sashay  
Number two half sashay  
Number four and three half sashay  
Left allemande



(65)  
 Heads square thru four hands you know  
 Four hands and go man go  
 Make a right hand star with outside pair  
 Turn it once away out there  
 Heads to middle with left hand in  
 Turn it once around and then  
 Pass your corner pick up the next  
 Gonna star promenade with the same sex  
 Boys wheel around and star thru  
 Everybody with a double pass thru  
 Centers in and cast off  
 Three quarters go and then star thru  
 Centers do the right and left thru  
 Same two half sashay  
 U turn back and box the gnat  
 Go right and left grand around the track



**RANDY  
 STEPHENS**

*Randy began calling in 1951 and hasn't stopped yet. Since his entry into the field, he has traveled from coast to coast on tours and has been featured at numerous state festivals, weekends and camps. Included in the list are the Silver State in Reno, Fresno's Squar-A-Rama, Golden State Roundup, Brundage's Memorial Day Weekend, and staff member of Charlie Baldwin's Camp Beckett in Massachusetts. A couple of years ago Randy and his wife, Beth, took time out to finish raising their family and curtailed the square dance activities to one club and one class weekly. They are becoming more active again and (as the Stephens' motor cycle riding son puts it) will soon be "on the pipes and rapped out." Randy and Beth are most grateful for their association with square dancing and the wholesome contribution it has made to their lives. It is their sincere hope that they can continue to return something of themselves to the activity.*

Heads square thru  
 Curlique  
 Spin chain thru  
 Centers circulate  
 Boys run right  
 Star thru  
 Dive thru  
 Pass thru  
 Curlique  
 Spin chain thru  
 Centers circulate  
 Boys run right  
 Slide thru  
 Pass thru  
 Trade by  
 \*Left allemande  
 (or keep on)  
 \*Swing thru  
 Boys run  
 Boys circulate  
 Wheel and deal  
 Swing thru  
 Boys trade  
 Boys run  
 Bend the line  
 Pass thru  
 Wheel and deal  
 Swing thru  
 Turn thru  
 Left allemande

(62)  
 Heads right and left thru  
 Lead right to a line  
 Heads right and left thru  
 Make an ocean wave  
 Swing thru  
 Cross trail  
 Around one to a line  
 Pass thru  
 Wheel and deal  
 Side ladies turn back  
 Head ladies pull by  
 Left allemande

Heads right to a line  
 \*Pass thru and  
 Wheel and deal  
 Double pass thru  
 Centers out  
 Cast in three quarters  
 Centers run  
 Cast off three quarters  
 Ends Run\*\*  
 (\* to \*\* repeat twice)  
 Left allemande

**SPECIAL WORKSHOP EDITORS**

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



(61)  
 Head two couples square thru four hands  
 Split two  
 Around one to a line of four  
 Star thru  
 Trade by  
 Split two  
 Around one to a line of four  
 Star thru  
 Trade by  
 Swing corner  
 Then circle  
 Left allemande  
 Go forward three  
 Keep this one and promenade  
 \*Heads wheel around and  
 Star thru  
 California twirl  
 Trade by  
 Left allemande  
 \*or  
 Wheel around  
 Square thru  
 Trade by  
 Left allemande

(65)  
 Heads swing thru  
 Boys trade  
 Turn thru  
 Separate around one  
 Line up four  
 Star thru  
 Centers square thru three quarters  
 Left square thru three quarters  
 (with outside two)  
 Centers square thru three quarters  
 Centers in  
 Cast off three quarters  
 Pass thru  
 Bend the line  
 Boys half sashay  
 Girls half sashay  
 Half square thru  
 Girls half sashay  
 Half square thru  
 Centers square thru three quarters  
 Centers in and  
 Cast off three quarters  
 Square thru four hands  
 Right and left grand

#### **CAN DO**

By Rod Bertlshofer, Foster City, California  
 Heads lead right  
 Circle to a line of four  
 Pass thru, wheel and deal  
 And a quarter more, round off  
 Double pass thru, peel off  
 Pass thru, wheel and deal  
 And a quarter more  
 Round off, double pass thru  
 Peel off, pass thru  
 Bend the line, star thru  
 Pass thru. allemande left

#### **CLOVERLEAF CENTERS IN**

By Dewey Glass, Montgomery, Alabama

(67)  
 Four ladies chain  
 Heads lead right, circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, centers in  
 Cast off three quarters  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf  
 Double pass thru, centers in  
 Cast off three quarters  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf  
 Double pass thru, centers in  
 Cast off three quarters  
 Right and left thru  
 Slide thru, pass thru  
 Left allemande

#### **DANCE ALONG**

By Ray Godfrey, Thousand Oaks, California

(68)  
 Promenade  
 Heads backtrack to make two lines  
 Boys (in the middle)  
 Swing thru, turn thru  
 Girls pass thru, cross fold  
 Left allemande

#### **SINGING CALL**

#### **I'LL ALWAYS THANK YOU FOR THE SUNSHINE**

By Frank Lane, Estes Park, Colorado  
 Record: Dance Ranch #623, Flip Instrumental  
 with Frank Lane  
 OPENER, MIDDLE BREAK, ENDING  
 Now all join hands and circle  
 Go round the ring and then left allemande  
 Come home and swing her now  
 Four ladies promenade go round the land  
 Come back and box the gnat  
 Then go right and left grand  
 Hand over hand when you meet your lady  
 Do sa do promenade that baby  
 I'll always thank you for the sunshine  
 I'll never blame you for the rain  
 FIGURE:  
 Now the four ladies chain boys  
 Turn em you do  
 Head couples swing thru  
 Then turn and left thru  
 Turn that lady round while  
 The sides flutter wheel  
 One time around you do and star thru  
 Pass thru swing the corner  
 Left allemande hey come back and  
 Promenade hand in hand  
 I'll always thank you for the sunshine  
 I'll never blame you for the rain  
 SEQUENCE: Opener, Figure twice, Middle break,  
 Figure twice, Ending.



# ROUND DANCES

## ONE ROSE — Grenn 14184

Choreographers: Vernon and Jean

Comment: The music has the big band sound and the waltz routine is not difficult.

### INTRODUCTION

1-4 LEFT-OPEN M facing WALL Wait; Wait; (Twirl) Side, Behind, Side; Pickup to CLOSED M facing LOD;

### PART A

1-4 (L) Waltz Turn; (L) Waltz Turn end in SEMI-CLOSED facing LOD; Fwd Waltz; Fwd, Side, Turn end in SIDECAR M facing RLOD;

5-8 Rock Fwd, Recov, Turn to BANJO; Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn end M facing LOD; Fwd Waltz;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL;

### PART B

1-4 Waltz Away, 2, 3; (L Turn Wrap) Fwd Waltz; Fwd Waltz; Thru, Side, Close end in BUTTERFLY M facing WALL;

5-8 Cross, Side, Close; Cross, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

### INTERLUDE

1-2 (Twirl) Side, Behind, Side; Pickup, 2, 3 end CLOSED M facing LOD;

SEQUENCE: A — B — Interlude — A — B — Interlude plus Ending.

Ending:

1-4 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Dip, Twist, —; Kiss, —, —.

## LET'S FALL IN LOVE — Grenn 14184

Choreographers: Andy and Ann Handy

Comment: Big band sound music with an active two-step routine.

### INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

### DANCE

1-4 Fwd, —, 2 end in BANJO M facing LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —,  $\frac{1}{4}$  R Turn to face WALL in CLOSED, —; Side, Close, Side, —;

5-8 Fwd/Check to BANJO M facing DIAGONAL COH and LOD, —, Behind, Side; Fwd, Lock, Fwd, Lock end in CLOSED;  $\frac{1}{4}$  L Turn, —, Side, Close;  $\frac{1}{2}$  L Turn M face WALL, —, Side, Close end facing LOD in OPEN;

9-12 Fwd, —, Turn Back to Back, —; Fwd to LEFT-OPEN facing RLOD, — to CLOSED M facing WALL, Side, Close; Rock Back to HALF-OPEN facing LOD, —, Rock Back, —; Recov, —, Fwd, Close;

13-16 Fwd, —, Manuv end M facing RLOD, —; Pivot, —, 2 end M facing LOD, —; Fwd, Close, Back, —; Back, Close, Fwd to end in BUTTERFLY M facing WALL, —;

17-20 Side, —, Behind, —; Side, Close, Turn Back to Back, —; Side, —, Behind, —; Side, Close, Turn to CLOSED M facing WALL, —;

21-24 Pivot, —, 2, —; 3, —, 4, —; Side, —, Behind, —; Side, —, Pickup to CLOSED M facing LOD, —;

25-28 Fwd, —,  $\frac{1}{4}$  R Turn M face WALL, —; Side, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;

29-32 Fwd, —,  $\frac{1}{4}$  R Turn to face RLOD, —; Side, Close, Pivot, —; 2, —, Fwd/Check, —; Recov, —, Back, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:  
1-2 CLOSED M facing LOD Fwd, —,  $\frac{1}{4}$  R Turn M face WALL, —; (Twirl) Side, Behind, Side, Point.

## DEEP PURPLE — Telemark 891

Choreographers: Eddie and Audrey Palmquist

Comment: Good music and the routine has a bit of English and a bit of Swing.

### INTRODUCTION

1-4 CLOSED M facing LOD Wait; Wait; Side, Touch, Side, Touch; Dip Back, —, Recov, Touch;

### PART A

1-4 Fwd, —, 2, 3; Fwd, —, 2, 3 to MODIFIED BANJO; Fwd, Lock, Fwd, Lock; Fwd, —, Fwd to face WALL, —;

5-8 (Strolling) Twisty Vine, 2, Turn to face COH, —; Twisty Vine, 2, Turn to face WALL in CLOSED, —; Twisty Vine, 2, 3, Manuv; Pivot, —, 2, — to CLOSED M facing LOD;

9-12 Fwd Turn, —, Side, Close to face COH; Back Turn, —, Side, Close to face WALL; (Whisk) Fwd, —, Side, XIB to face LOD and COH in SEMI-CLOSED; Thru, —, Weave, 2;

13-16 3, 4, 5, 6 to MODIFIED BANJO facing LOD and WALL; Fwd to CLOSED facing LOD, —, Fwd, Fwd; Turn, —, Side, Back to face RLOD in CLOSED; Pivot, —, 2, — to face LOD in CLOSED;

17-20 Repeat action meas 1-4 Part A;

21-24 Repeat action meas 5-8 Part A;

25-28 Repeat action meas 9-12 Part A;

29-32 Repeat action meas 13-16 Part A;

### PART B

1-4 Side/Close, Side, Side/Close, Side to SEMI-CLOSED facing LOD; Rock Back, Recov, Fwd, Fwd to OPEN; Rock Apart, Recov, (Slide Across) Front/Side, Front; Rock Apart, Recov, (Slide Across) Front/Slide, Front to OPEN;

5-8 Step, Kick, (Hitch) Back/Close, Fwd; Strut, 2, 3, 4; Step, Kick, (Hitch) Back/Close, Fwd; Strut, 2, 3, 4;

9-12 Walk, —, Pickup to CLOSED, —; L Turn,



Side, Back, Back to CLOSED facing RLOD; Walk, —, 2, —; L Turn, Side, Back, Back to CLOSED LOD;  
 13-16 Walk, —, 2, —; Side, Close, Cross to SIDECAR, —; Side, Close, Thru to SEMI-CLOSED, —; Double Pivot, 2, 3, 4 to CLOSED facing LOD;  
 17-20 Repeat action meas 1-4 Part B;  
 21-24 Repeat action meas 5-8 Part B;  
 25-28 Repeat action meas 9-12 Part B;  
 29-32 Repeat action meas 13-16 Part B;  
 SEQUENCE: A — B plus Ending.  
 Ending: After meas 32 Part B Dip Back on L twd RLOD and —.

### COME SUNDOWN — Blue Star 1970

**Choreographers:** Buzz and Helen Ruis

**Comment:** Nice soothing music and an easy two-step. The flip side has cues.

#### INTRODUCTION

SEMI-CLOSED facing LOD wait 2 pickup notes

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step end in OPEN; Side, Close, Back, —; Side, Close, Fwd, —;  
 5-8 Fwd, Close, Back, —; Back, Close, Fwd end in CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

#### PART B

17-20 Face to Face Two-Step; Back to Back Two-Step; Circle Away Two-Step; Together Two-Step end in BUTTERFLY M facing WALL;  
 21-24 Side, Close, Thru, —; Back, Side, Thru, —; Pivot, —, 2, —; (Twirl) Walk Fwd, —, 2 end in BUTTERFLY M facing WALL, —;  
 25-28 Repeat action meas 17-20;  
 29-32 Repeat action meas 25-28 except to end in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice. Second time thru Step Apart and Point.

### SWEETHEART TREE — Grenn 14182

**Choreographers:** Elwyn and Dena Fresh

**Comment:** A nice waltz routine with equally nice music.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### DANCE

1-4 Fwd Waltz; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn end in BANJO M facing LOD;  
 5-8 Fwd Waltz; Fwd, Turn to SIDECAR M face RLOD, Back; Bwd Waltz; Back, Turn, Thru to SEMI-CLOSED facing LOD;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 1-8 except to end in SKIRT SKATERS:

17-20 Fwd Waltz; ( $\frac{3}{4}$  L Spin end in SKIRT SKATERS) Turn, Side, Close facing WALL; Fwd Waltz; ( $\frac{3}{4}$  L Spin end in SKIRT SKATERS) Turn, Side, Close facing RLOD;  
 21-24 Fwd Waltz; (L Spin) Bwd Waltz end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;  
 25-28 Cross, Side, Close; Cross, Side, Close; Cross, Side, Close; Manuv, 2, 3 end M facing RLOD;  
 29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz;  
 SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:  
 1-2 (Twirl) Side, Draw, Close; Apart, —, Point.

### SUGAR — Hi-Hat 920

**Choreographers:** Harve and Marge Tetzlaff

**Comment:** The tune is the old favorite "Sugar Blues." The routine is an easy fun level two-step.

#### INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M facing LOD, —, Touch, —;

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Front; Side, Behind, Side, Front;  
 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Side, Touch, Turn to BANJO M facing LOD, Touch;  
 9-12 Repeat action meas 1-4 Part A;  
 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL;  
 17-18 (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side end in BUTTERFLY M facing WALL, —;

#### PART B

1-4 Step, Kick, Step, Kick; Side, Tap, Side, Tap; Push Away, 2, 3, —; Together, 2, 3 end in CLOSED M facing WALL, —;  
 5-8 Turn Two-Step; Turn Two-Step end M facing WALL; Side, Close, Side, Touch; Side, Close, Cross/Thru end in SEMI-CLOSED facing LOD, —;  
 9-12 Change Sides, 2, 3 end in LEFT-OPEN facing LOD, —; Walk Fwd, —, 2, —; Change Sides, 2, 3 end in OPEN facing LOD, —; Walk Fwd, —, 2, —;  
 13-16 Side, Behind, Side, —; Side, Behind, Side to BUTTERFLY M facing WALL, —; Side, Touch, Side, Touch; Apart, Touch, Together, Touch;  
 17-18 (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side end in BANJO M facing LOD;

SEQUENCE: Dance goes thru twice except eliminate meas 18 Part B second time and add Ending.

Ending:

1-4 Walk Fwd, —, 2 end in BUTTERFLY M facing WALL, —; Side, Close, Side, Touch; Roll LOD, —, 2, —; 3, —, Ack, —.

*(One more round next page)*



## **PRETTY BABY — Hi-Hat 920**

**Choreographers:** Earl and Heather Silvers

**Comment:** The tune is "I Can't Take My Eyes Off You" with a Latin flavor. The routine is for experienced dancers.

### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —; Side, Draw, Close, —;

### **PART A**

- 1-4 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Side, Behind, In Place/Cha, Cha; Side, Behind, In Place/Cha, Cha;
- 5-8 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha end in OPEN facing LOD; Apart, Knee, In Place/Cha, Cha; L Roll, 2 end in LEFT-OPEN facing RLOD, Back/Cha, Cha;
- 9-12 Rock Back, Recov, In Place/Cha, Cha; Lunge Fwd, Turn end facing LOD, In Place/Cha, Cha; Lunge Fwd, Turn L face end facing RLOD, In Place/Cha, Cha; Fwd, Manuv to BUTTERFLY M facing LOD, In Place/Cha, Cha;
- 13-16 Side, Behind, In Place/Cha, Cha; Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Side, Draw, Close, —;

### **PART B**

- 1-4 Cross Rock, Recov, In Place/Cha, Cha; Point, Knee, In Place/Cha, Cha; Cross Rock, Recov, In Place/Cha, Cha; Apart, Together, In Place/Cha, Cha;
- 5-8 Cross Rock, Recov, In Place/Cha, Cha; Point, Knee, In Place/Cha, Cha; Cross Rock, Recov, In Place/Cha, Cha; Spin, 2, 3/4, 5 end in CLOSED M facing LOD;

### **PART C**

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; (Lady Under end R elbow touching M's L both facing diagonally twd LOD and WALL) Side, Close, Fwd, —; Wheel 2, 3, —;
- 5-8 4, 5, 6, —; (L Turn in 6 Steps end in BUTTERFLY facing COH) Under, 2, 3, —; Arnd to BUTTERFLY, 2, 3, —; Side, Draw, Touch, —;

**SEQUENCE:** Dance goes thru twice plus Ending.

**Ending:**

- 1-5 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Side, Draw, Close, —; Side, Close, Side, Thru; Tap, 2, 3, —;

## **DIXIE STYLE OCEAN WAVE (71)**

By Bob McCarron, Stoughton, Massachusetts

**Four ladies chain**

**Heads square thru**

**Star thru, right and left thru**

**Two ladies chain**

**Chain 'em back dixie style ocean wave**

**Girls trade, boys trade**

**All eight circulate**

**Allemande**

Here is a correction on the Figure for the singing call "Between Winston-Salem and Nashville Tennessee" which appeared in the February issue.

**Head couples curlique and**

**Then walk and dodge**

**Swing thru with the outside two**

**And now the boys run**

**Couples circulate you wheel and deal**

**Sweep a quarter more do the**

**Right and left thru slide thru**

**Square thru three hands swing the corner**

**Promenade the land**

**Sue kissed away my troubles and**

**Made me feel like I was free**

**When I woke up three days later**

**I had a wife in Tennessee**

### **STACK THE DEAL**

By Marty Winter, Port Charlotte, Florida

**Allemande left the corner**

**Come back and promenade**

**Heads wheel around, pass thru**

**Wheel and deal**

**Centers half square thru**

**Separate go around one**

**Squeeze in make a line**

**Pass thru, wheel and deal**

**Girls pass thru, curlique**

**Men trade, eight circulate**

**Men run right, couples circulate**

**Wheel and deal**

**Star thru, cross trail**

**Left allemande**

### **SINGING CALL\***

#### **WHO'S YOUR LADY FRIEND**

By Tommy Cavanagh, Essex, England

**Record:** Hi-Hat #433, Flip Instrumental with

Tommy Cavanagh

**OPENER, MIDDLE BREAK, ENDING**

**Walk all around your corner**

**See saw round your own**

**Circle left that girlie's by your side**

**Men star right once around and then**

**Allemande left the corner**

**Weave around from there**

**Hallo hallo what's your little game**

**Do sa do your partner promenade**

**It wasn't the girl I saw you with last Friday**

**Who who who's your lady friend**

**FIGURE:**

**Heads square thru**

**Four hands round you do**

**Curlique that girlie's by your side**

**Scoot back and then curlique again**

**Swing thru boys run**

**Wheel and deal my friend**

**Hallo hallo swing that corner swing**

**Take her by the hand and promenade**

**She isn't the girl I saw you with last Friday**

**Who who who's your lady friend**

**SEQUENCE:** Opener, Figure twice, Middle break, Figure twice, Ending.



## CONTRA CORNER

### CAYMAN ISLAND CONTRA

By Don Armstrong

Formation: 1-4-7 etc, couples active but not crossed over

Record: Shaw # 191

— — — —, Active couples swing in the center  
— — — —, Put her on the right go down in twos  
— — Wheel turn, — — come back to place  
— — Cast off, with them and another forward six and back  
— — — —, Just the actives do sa do  
— — — —, Now the others do sa do  
— — — —, Turn contra corners —

(Partner right, right opposite left,  
— — partner right\* (Cadence calls)

Left opposite left — —, — — actives swing  
(Start of next sequence) \*Caller indicates ON AT  
THE HEAD every third sequence through the dance.

Bill Armstrong, Los Angeles, California wrote the following three routines.

(68)

Heads swing thru, men trade  
Spin the top, pass thru  
Circle four to a line  
Fold the girl, star thru  
Couples circulate  
Keep going don't be late  
Right back home and swing your date

Heads lead right and

Circle four to a line  
Ends only triple star thru  
Bend the line  
Ends triple star thru  
Bend the line, star thru  
Square thru three quarters  
Left allemande

Sides square thru, star thru  
Ends double star thru  
Box the gnat, slide thru  
Ends triple star thru  
Bend the line  
Square thru three quarters  
Left allemande

### MAN ALIVE (75)

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads swing thru then spin the top  
Same four step ahead  
Right and left thru the outside two  
Roll a half sashay  
Slide thru and  
Cast off three quarters to a line  
Right and left thru and pass thru  
Tag the line in  
Pass thru, tag the line out  
Ends fold then  
Everyone star thru, slide thru  
Left allemande

### CLEAN SWEEP

By Mac Parker, Arlington, Virginia

Heads flutter wheel  
Sweep a quarter, pass thru  
Right and left thru  
Sweep a quarter, pass thru  
Wheel and deal  
Sweep a quarter  
Centers star thru  
Same two flutter wheel  
Sweep a quarter, pass thru  
Right and left thru  
Sweep a quarter, pass thru  
Wheel and deal  
Sweep a quarter  
Centers star thru  
Allemande left

### DIFFERENT IT IS

By Ron Welsh, Madera, California

One and three cross trail thru  
Around one make a line of four  
Pass thru, tag the line  
Face in, star thru  
Trade by, swing thru  
Boys run right, tag the line  
Girls U turn back, star thru  
Couples trade, couples circulate  
Wheel and deal, pass thru  
Cloverflo, left allemande

## SINGING CALL

### RIDIN' MY THUMB TO MEXICO (56)

By Elmer Sheffield, Tallahassee, Florida

Record: Red Boot #156, Flip Instrumental with  
Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING  
Circle left this old highway seems so lonesome  
When you're going where you've been  
And a lonesome song will make you cry  
Time and time again  
Left allemande your corner  
Then you do sa do your own  
Four ladies promenade go walking  
Round you go do sa do  
Then you go left allemande  
You promenade your lady home  
I'll ride this thumb until I see her again  
So I'm ridin my thumb to Mexico  
FIGURE:

Head two couples square thru  
Four hands around you do  
Make a right hand star now  
When you meet the outside two  
Heads star left in the middle and  
Turn it full around you go  
Same two go right and left thru  
And turn em go swing thru and then  
Swing thru again swing that corner  
Promenade I'll ride this thumb  
Till I see her again  
So I'm ridin my thumb to Mexico  
SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



These three hash figures are from Darrell Hedgecock, Warren, Michigan.

(67)

Head swing thru, slide thru  
Spin the top, turn thru  
Wheel and deal  
Centers spin the top  
Slide thru, allemande left

(67)

Heads spin the top  
Turn thru, swat the flea  
Left spin the top  
Left turn thru, wheel and deal  
Heads half sashay  
Center four left spin the top  
Slide thru  
Same four partner trade  
Allemande left

(67)

Heads spin the top  
Turn thru, swat the flea  
Left spin the top  
Step thru, tag the line out  
Wheel and deal  
Centers spin the top  
Slide thru, allemande left

#### **LONG GONE**

By Cliff Long, Mars Hill, Maine

Heads curlique  
Walk and dodge  
Circle half to a two-faced line  
Bend the line, curlique  
Single file circulate one position  
Boys run right  
Swing thru, boys run right  
Wheel and deal, slide thru  
Square thru three quarters  
Do a U turn back, curlique  
Single file circulate one position  
Boys run right  
Left allemande

These two are by Ken Kernen of the SQUARE DANCING staff.

#### **Q - T**

Heads curlique, boys run  
Right and left thru  
Dive thru, pass thru  
Curlique, boys run  
Partner trade, star thru  
Dive thru, curlique  
Make a right hand star  
Once around to a left allemande

#### **Q - T TOO**

Heads partner trade and  
One quarter more, pass thru  
Right and left thru  
Dive thru, curlique  
Scoot back (boys)  
Boys run, cross trail  
Left allemande

Ed Fraidenburg, Midland, Michigan uses the figure zoom in these three dances.

Heads square thru four hands  
Swing thru, men run  
Zoom, couples circulate  
Wheel and deal  
Square thru three quarters  
Trade by, left allemande

Heads square thru four hands  
Swing thru, men run  
Zoom, girls trade  
Wheel and deal  
Star thru, pass thru  
Wheel and deal, pass thru  
Left allemande

Heads square thru four hands  
Swing thru, men run  
Tag the line right  
Zoom, wheel and deal  
Turn and left thru  
Left allemande

#### **SINGING CALL \***

#### **GOOD OLE YOU KNOW WHO**

By Bob Fisk, Chino, California

Record: Blue Star #1976, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

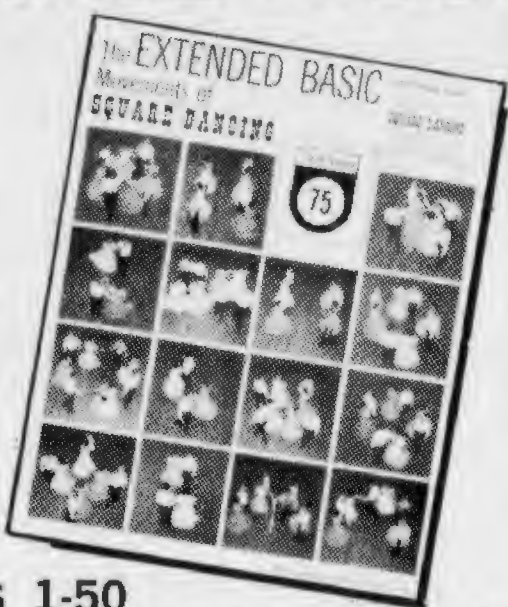
Well we refer to your old flame as  
Good ole you know who  
Ladies center men sashay and then  
Left allemande  
Men star right three quarters round  
Left allemande your corner  
Weave the ring  
Well who do you suppose  
Ole you know who came back to see  
Do sa do your honey promenade for me  
Well I know that he didn't  
Come here just to visit me  
But you know who  
Ole good ole you know who  
Came here to see  
FIGURE:

One and three curlique  
Walk and dodge my friend  
Circle four break and make a line  
Go forward up and come on back  
Slide thru and then  
Right and left thru and  
Turn that girl in time swing thru  
Girls circulate and boys trade  
Boys run right do a  
Partner trade and all promenade  
Well I know that he didn't  
Come here just to visit me  
But you know who  
Ole good ole you know who  
Came here to see

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



# SQUARE DANCE SPECIALTIES by



## BASICS 1-50

This book contains the first 50 basics of square dancing with many photos and diagrams to help make square dancing easy for the student dancer.

## EXTENDED BASICS 51-75

This book continues on from the 50 basics with basics 51-75. Photos and diagrams are an invaluable help for the progressing student dancer.

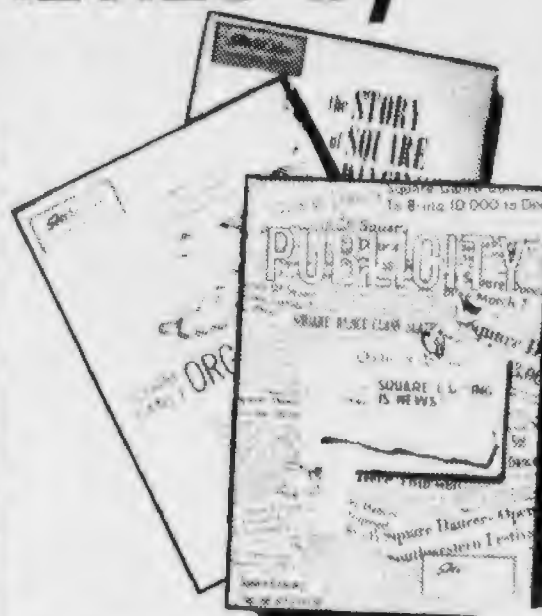
25¢ each — \$15.00 per 100 Postpaid

Orders may be combined for 100 quantity

## THE CALLER/TEACHER MANUAL VOL. 1 — 50 BASICS — (YELLOW)

Here are the 50 Basic Movements in detail . . . The Complete In-Depth 10-week's Course of Square Dancing. This book contains a wealth of information that every caller-teacher will want to know. Included in its 100 pages are more than 400 dances and drills; detailed instructions on teaching each of the 50 basic movements; a section on filler patten; what to say and how to say it when teaching; trouble spots; history and background of the various movements; simple mixers and couple dances; a section on teaching contras; and much, much more.

\$5.00 per copy postpaid



THE SETS IN ORDER  
AMERICAN  
SQUARE DANCE  
SOCIETY

## VALUABLE HANDBOOKS

Youth in Square Dancing  
Story of Square Dancing  
Square Dancing Party Fun  
Club Organization  
Publicity Handbook

35¢ each postpaid

## SQUARE & ROUND DANCE DIPLOMAS

Graduation time? These make excellent awards for the new dancer just finishing his lessons.



10¢ each — min. order of 10 — State type

Add 20¢ postage with order

## THE CALLER/TEACHER MANUAL VOL. 2 — BASICS 51-75 — (BLUE)

Especially programmed for those callers with groups who would like to progress further than the first fifty basics, this manual continues on from where the Basic Manual leaves off. Designed as an invaluable help to the caller and teacher, this manual contains every conceivable morsel of helpful advice and information that he will need in teaching new dancers the basics 51 through 75.

There are more than 650 original dances and drills.

\$5.00 per copy postpaid

## The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of \$6.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

New ☐ Renew ☐ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

### This is an order for

Caller/Teacher Manual  
Vol. 1 Basic 50 (Yellow) \_\_\_\_\_

Caller/Teacher Manual  
Vol. 2 Basic 51-75 (Blue) \_\_\_\_\_

Basic Mov. of Sq. Dancing  
Basic 50 \_\_\_\_\_

Basic Mov. of Sq. Dancing  
Extended 51-75 \_\_\_\_\_

Publicity Handbook \_\_\_\_\_

Club Organization Handbook \_\_\_\_\_

Youth in Sq. Dancing \_\_\_\_\_

Story of Square Dancing \_\_\_\_\_

Planning Sq. Dance Party Fun \_\_\_\_\_

Planning and Calling  
One Night Stands \_\_\_\_\_

Square Dance Diplomas \_\_\_\_\_

Round Dance Diplomas \_\_\_\_\_

Calif. add 5% Sales Tax

Total Amount \_\_\_\_\_



The 'CLASSIC' styled for today's dancers is fully lined, has steel shank, one-inch heel, strap and buckle with elastic goring.

black or white \$9.95  
red or blue \$10.95  
gold or silver \$11.95  
postage .75¢.



Route 1, Box 165  
Mankato, Minn. 56001  
Tel. 507-388-8576

## REFLECTIVE Square Dance Figures



Bumper Size **ONLY 70¢**

6" SIZE **95¢**

5 COLORS — RED, GREEN,  
BLUE, GOLD & SILVER

At your dealers — or write  
**LOCAL SQUARE PRINTERS**  
976 Garnet, San Diego, Calif. 92109

## ARMETA

### The Original Fun Club Badges

Send for list

**ARMETA, Dept. M**

**12505 N.E. Fremont St.**

**Portland, Oregon 97230**

**Birmingham Square Dance Assoc.**

*invites you to*

**Municipal Auditorium  
Birmingham, Alabama**

● **SQUARES** ●

**MARSHALL  
FLIPPO**

**BOB  
FISK**

● **ROUNDS** ●

**IRV & BETTY EASTERDAY**



## ALABAMA JUBILEE



**RESERVATIONS AND ADVANCE TICKETS  
MAIL TO: BERNEICE TURNER,  
P.O. BOX 1085, BIRMINGHAM, ALA. 35201**

## CALLER of the MONTH



*Glenn Turpin—Lepanto, Arkansas*

**I**NVITED TO AN EXCITER NIGHT at the VFW Club in West Memphis, Arkansas, in 1965, Glenn Turpin was intrigued from the beginning with the basic movements of square dancing. About a year after starting lessons, Glenn was transferred by his company to Lepanto and since there was no club in the area, he and his wife, Tommie, had to travel to West Memphis to square dance.

Aware that he would need some supporters in the area before he could begin to teach, Glenn persuaded four couples to go to West Memphis for lessons. After the graduation of these couples, Glenn organized a class of beginners at Lepanto; thus was formed the nucleus of what is becoming a square dance center in Northeast Arkansas.

Invited to call for an exciter dance at Ozark Acres in Hardy, Arkansas, in 1969, Glenn found that all of the residents were senior citizens and adjusted his calling accordingly. In working with these people, Glenn learned that patience is the prime factor in teaching them to square dance. Glenn was the promoter and chairman of the first Spring River Festival at Cherokee Village in Arkansas, and among the 60 odd squares in attendance, 30 squares were



made up of senior citizens. This has been a very successful venture for Glenn and he feels that his contribution in helping to keep these senior citizens active, physically and mentally, has added many useful years to their lives.

Glenn was the motivating factor in organizing Square Dance Inc., of Arkansas, a non-profit corporation organized to promote square dancing in the State. Through this organization many promotional ideas have been carried out, among them an annual scholarship given to a deserving young man to attend a callers' college; building Promenade Hall at Harrisburg, Arkansas, a square dance hall used exclusively for square dancing and by square dancers; promoting a square dance birthday calendar to further unity and harmony in the area; and the presentation of an annual award to the person or couple who has shown the greatest leadership over a period of time.

Glenn has shown his leadership qualities in many areas and is proud to be a part of the square dance activity. His plan for the future is to continue to work to make square dancing bigger and better.

**(LETTERS, continued from page 3)**

have had and we cannot say enough to express our thanks and appreciation to the club members and to Will and Pat Downing and Sid and Kay Arnold (club caller). Where else, except among square dancers, can you find such delightful people? Have just been asked to accept another assignment in Recife, Brazil. Hope there is a square dance club there!

Carolyn and Andy Ives  
Laguna Hills, California

Dear Editor:

I notice that some of the callers who are using my Curli-Wheel are having the figure

#### MODERN ALBUMS FOR SCHOOLS

### "THE FUNDAMENTALS OF SQUARE DANCING"

LP 6001, Level 1 LP 6002, Level 2 LP 6003, Level 3  
(created by Bob Ruff and Jack Murtha)  
Sets In Order Label

Excellent for schools, church and youth groups, or home practice. These long play albums contain 66 movements of the Basic Program of Square Dancing. Each is complete with lesson plans, pictures, and description of all moves. Send for descriptive literature. \$5.95 each. (Calif. add 5 % sales tax.)

**BOB RUFF — 8459 Edmaru Avenue**  
**Whittier, Calif. 90605**

### NEW FUN BADGES!



**CALLERS REVENGE**

**CAMPER DANCER**

**STAGE COACH**

(Our hot new 50-mile trip badge)

**WRITE FOR OTHERS**

**ALSO NAME BADGES FOR CLUBS**  
**FAST SERVICE!**

**BEACON BADGE CO.** 99-A Wilcox Ave.  
Pawtucket, R. I. 02860

#### 5TH ANNUAL DANCE RANCH

### CALLERS COLLEGE

- **JULY 14-18** For beginning callers with two years or less experience.
- **JULY 21-25** For callers with more than two years experience.

Faculty: **Frank Lane, Earl Johnston, Beryl Main, Vaughn Parrish**

For complete details write:

**FRANK LANE** P. O. Box 1382  
Estes Park, Colo. 80517

#### THE RED RIVER COMMUNITY HOUSE



**SHELBY DAWSON**



**NELSON WATKINS**



**FRED and KAY HAURY**

Cost: \$15.00 per couple for entire festival including workshops and festival dances. \$3.50 per couple for any single event or activity with registration limited to available space only.

For additional information, write or call:

**Shelby Dawson, Director** 334 Annapolis • Claremont, California 91711 • 714-621-1560

#### 1st ANNUAL TRAIL-IN

### SQUARE & ROUND DANCE FESTIVAL

**JUNE 20, 21, 22, 1974**

Accommodations: Red River, New Mexico, is a full sized town with hundreds of local motel, hotel, cabin and camping facilities available. Also, within the city are numerous restaurants and food markets, all within easy walking distance.





Earl  
Rich



Vaughn  
Parrish

27th ANNUAL  
**Rocky Mountain  
Square Dance Camp**

at the **LIGHTED LANTERN**  
atop Lookout Mountain in Cool Colorado

**JULY 14-AUGUST 10, 1974**

**Four Separate Weeks of Fun and Dance Workshops**

Partial Staff: Beryl Main, Johnny LeClair, Jerry Haag, Vaughn Parrish, Ray Smith, Chuck Bryant, Glen Vowell, Francis Zeller, Johnny Hozdulick, Al Oksness, Earl Rich, the Hickmans, Proctors, Crispinos, and Egenders

**Only \$87.50 per person for a full week includes everything**

We plan to retire after the 1975 season—So you've just two more summers to make it there.

**For further information write Paul J. Kermiet, Rte. #5, Golden, Colorado 80401**



Ray  
Smith



Chuck  
Bryant

end in an ocean wave line instead of two people facing two people. After the curlique, those facing in turn left three-quarters while the other two step up to the end of the wave. If they are going to use as such, they should call "Curli-Wheel to an Ocean Wave." I definitely intended for the figure to end with two facing two.

Ralph Kinnane  
Birmingham, Alabama

Dear Editor:

Enjoy your magazine very much and look

forward to its coming. Admire your conservative attitude toward new material. Keep it up! Would like more of a helping hand for those of us whose time is spent mostly teaching classes. This, I think, is the future of square dancing.

Bill Alexander  
Colchester, Vermont

Dear Editor:

We have noticed the number of letters published in the magazine in regard to the inordinate number of new routines and gim-

THE  
**folk dancer**  
RECORD SERVICE

for the finest in  
**CONTRA RECORDS**

P.O. BOX 201  
FLUSHING, LI  
NEW YORK 11352

With pride we present our collection of outstanding music for Contra dancing. The selections feature two distinctly different bands. Because so many of you have become acquainted with Ralph Page through his series on early American dances in this magazine, we feel that you will enjoy not only his fine music but his calling as well which is also available. These records are available in their original 10" and 12", 78 rpm format. A few of the records are also available in 45 rpm and long playing 33 1/3. Take a look at the following list:

**Contra Dance Music played by Bob Hill's Canadian Country Boys featuring Jean Carignon**

MH 5005 Reel de Ti Jean  
St. Anne's Reel  
MH 5006 La Bastringue  
Reel de Montreal  
MH 5007 St. Lawrence Jig  
Bob's Double Clog

MH 5008 Indian Reel  
Maple Leaf Jig  
MH 1509 Mount Gabriel Reel  
Reel de Charlebois  
MH 1512 Alley Crocker Reel  
Lord Mac Donald's Reel

MH 1513 Mason's Apron  
Big John McNeil  
MH 5010 Reel Salle St. Andre  
Set de Ronfleuse Gobeil  
MH 5011 Big John McNeil  
Steamboat Quickstep

**Contra Dance Music played by Ralph Page's Orchestra**

MH 1027 Rory O'More  
Chorus Jig  
MH 1028 Money Musk  
Climbing up Golden Stairs  
MH 1029 Reel of Stumpey  
Hand Organ Hornpipe  
MH 1065 Garfield's Hornpipe  
Hull's Victory

MH 1066 Opera Reel  
Old Zip Coon  
MH 1067 Petronella  
Canadian Breakdown  
MH 1071 Coming up Back Stairs  
Fisher's Hornpipe  
MH 1072 Arkansas Traveller  
Reilly's Own

MH 1073 Glisé a Sherbrooke  
Wright's Quickstep  
MH 5001 Up Jumped the Devil  
Old Joe Clark  
MH 5002 Shake up the Coke  
Piper's Lass  
MH 5004 Lamplighter's Hornpipe  
Haymaker's Jig





Chuck Bryant

**MUSTANG  
and  
LIGHTNING "S"  
New Releases**

**MUSTANG RELEASES**

- MS-162 Big Bob/Little Bob (Hoedown)  
MS-160 Ten Guitars By: Dave Smith  
MS-159 Between Winston-Salem & Nashville, Tenn.  
By: Nelson Watkins  
MS-158 Jambalaya By: Nelson Watkins

**MUSTANG & LIGHTNING "S" RECORDS • 1314 Kenrock Drive, San Antonio, Texas 78227**



Les Main



Dave Smith



Randy Dougherty

**LIGHTNING "S" RELEASES**

- LS-5022 You Ain't Man Enough By: Les Main  
LS-5021 Raining Rain Here This Morning By Randy Dougherty  
LS-5020 Send Me No Roses By: Art Springer  
LS-5019 Don't Fight The Feeling of Love By: Lem Smith

micks that are being continuously introduced. We are hoping that something somewhere along the line will be done about this. It is getting to a point where square dancing is becoming work instead of the fun it is supposed to be. One hardly dares to miss a single workshop night for fear of being made "a monkey" of at an ensuing dance night. So many of these routines could be more nearly classified as precision drill team stuff rather than square dancing. Hope someone gets wise to the fact that they are driving people out of

square dancing with this sort of thing.

Oscar Schuwendt  
Sun City, California

Dear Editor:

Would you believe that here at Ubon (Thailand) RTAFB there are five (5) callers and no dancers? We have started at different times to start a class and we always run into a stone wall. Our biggest problem is the language barrier. Here are the names of the other four callers here with me: Ed Schmidt, Rick Conners, Pete Corteze, and Ken Price. We do have

**A SQUARE DANCE WEEKEND IN SAN FRANCISCO  
21st GOLDEN STATE ROUND-UP**

**SAN FRANCISCO CIVIC AUDITORIUM**

**MAY 24-25-26**



FEATURING

General Chairman  
Jerry & Dorothy Kent

Program Chairman  
Don & Bobbie Shotwell

Sponsored by



BARRY  
MEDFORD



JON  
JONES



NORM  
WILCOX



IRV & BETTY  
EASTERDAY



WORKSHOPS  
SEWING CLINIC  
PANEL DISCUSSION  
PROGRAMMED ROUNDS  
BREAKFAST



FOR FURTHER INFORMATION AND FREE FLYER

Write: **RAMONA GAUTHIER**

Publicity Chairman  
3221 Susan Dr.  
San Bruno, Ca. 94066





## NAT'L. SQ. DANCE ATTENDANCE BADGE

Colorful Red, White, Blue Badge.  
Attendance Bars Available for  
Past Conventions.

\$2.00 for Badge & 1 Bar. Add. Bars \$.75.

DELRONS BOX 364  
LEMON GROVE, CALIF. 92045



Send Sketch of Idea  
for Free Sample of  
Club Badges

regular get-togethers to talk things over and practice calling.

Earle Merchant  
APO San Francisco, California

**It certainly sounds like a case of five chiefs and no Indians. I have heard of a number of instances where there were a couple of squares of dancers and no callers, but you folks have managed to turn things around a bit. — Editor**

Dear Editor:

I have been calling and dancing for many years and there have been many changes in

the activity in the past 45 years. Too many new callers try to "start at the top" and are not willing to prepare for the job of teaching and calling. In their excitement at the discovery of dancing they lose the basic reason behind the activity. . . . Some people complain about the level of dancing at festivals, yet they do nothing to improve the level. New people coming into the club are left out of the set up squares by those who do the "modern thing."

Fred and Flo Miller  
Odd, West Virginia



## TEACH LIKE A PRO— THE FIRST TIME OUT

With Jay King's book you can do it. **I guarantee it or your money back!** This book is what I always wished I had when I was teaching—like a friend at my elbow to see I did things right. You'll never be tongue-tied. You not only know what to teach and when to teach it, but **how** to teach it and explain it in clear language. Heck, I'll even give you the words to use.

This book is called "**How to Teach Modern Square Dancing**". The price is \$9.95 (\$10.95 in Canada).

If, after seven days, you aren't delighted with the book, just ship it back to me and I'll refund your money plus postage, no questions asked.

### HELP IS AS CLOSE AS YOUR MAILBOX

The book is 253 pages long. It contains a complete outline and detailed teaching methods for a 20—a 30—even a 50-lesson course. Teach 20—60—even 100 basics. **You** decide how many lessons and how many basics. The book gives a tip-by-tip description of every night of class. It shows you how to teach all the variations of each basic. It lets you give dancers plenty of practice in the different set-ups for each basic. Covers everything from "Bow to Your Partner" through "Tag the Line." "Scoot Back," "Peel Off," "Split Circulate," and "Curlique."

**How to Teach Modern Square Dancing** has solved all teaching problems for many callers. You never saw such letters as we get about it. Order yours today and Teach Like a Pro—the First Time Out.

ORDER FROM: Jay King, P.O. Box 462, Lexington, Mass. 02173



Dear Editor:

We like all square and round dance instructions which include basic styling. We find that in both, instructors do have different versions of the same. We are firm believers of minimum cueing of rounds, cueing only when teaching, as one needs to feel the music. Also like to teach styling with square dance basics in the first lesson and on.

Bill and Irene MacDonald  
Centuria, Wisconsin

#### PUBLICATIONS IN THE NEWS

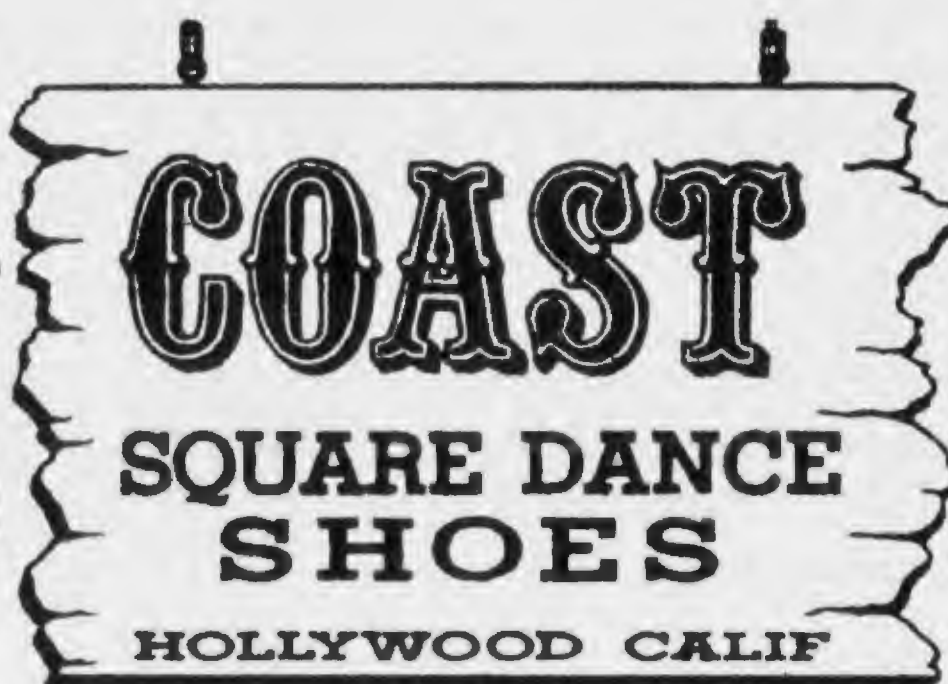
Two new books have recently been pub-

lished by the Brigham University Press. Titled "Folk Dancing" and "Square Dancing," both were written by Mary Bee and Clayne R. Jensen. The cultural, physical and social values of both dance forms are discussed, as well as history, costuming, basic skills and dance categories. Mary Bee Jensen has conducted international folk-dancing tours all over the world; Clayne R. Jensen is Professor of Kinesiology and Assistant Dean of the College of Physical Education at Brigham Young University in Provo, Utah.

## *For Your Square Dancing Pleasure*

### INTRODUCING OUR NEW "SPINNER"

YOU CAN BE SURE  
THAT EVERY PAIR  
OF COAST SHOES  
ARE MADE WITH  
TOP GRAIN LEATHER  
UPPERS AND SPLIT  
LEATHER OUTSOLES



LOOK FOR OUR  
NEW SPINNER  
SHOES AT YOUR  
FAVORITE LOCAL  
SQUARE DANCE OR  
WESTERN STORE.

THE NATION'S #1 SQUARE DANCE SHOES



## LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

### ★ ARIZONA

CLAY'S BARN  
P.O. Box 2154, Sierra Vista 85635

### ★ CALIFORNIA

ROBERTSON DANCE SUPPLIES  
3600—33rd Avenue, Sacramento 95824

### ★ CANADA

DANCE CRAFT  
3584 E. Hastings, Vancouver 6, B.C.  
GERRY HAWLEY RECORDS  
34 Norman Crescent, Saskatoon, Sask.  
THE SQUARE DANCE POST  
833 Stafford Dr., Lethbridge, Alberta

### ★ COLORADO

S. D. RECORD ROUNDUP  
957 Sheridan Boulevard, Denver 80214

### ★ FLORIDA

SQUARE DANCE ENTERPRISES  
3115 Columbus Ave., Jacksonville 32205

### ★ GEORGIA

EDUCATIONAL RECORD CENTER  
151 Sycamore St., Decatur 30031

### ★ ILLINOIS

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 60639

### ★ INDIANA

B-BAR-B SQUARE DANCE APPAREL  
& RECORDS  
1538 Main St. (Speedway)  
Indianapolis 46224



## SINGING CALLS

### THE GIRL THAT MARRIED DEAR OLD DAD — Royal Canadian 00907

Key: B Flat      Tempo: 136      Range: HD  
Caller: Don Atkins      LD

**Synopsis:** (Break) Do sa do corner girl — swing at home — allemande left — right and left grand — meet own do sa do — swing her — promenade (Figure) Head two couples swing partner — promenade halfway — down middle right and left thru — four ladies chain across — join hands circle left — swing corner — promenade.

**Comment:** An old favorite of twenty years ago brought back in its original form (as this caller remembers it). Has a good instrumentation to back it up with Piano, Banjo, Fiddle, Guitar and Bass. A dance for the less experienced dancers at a good clip. (You will probably want to slow it down.)

Rating: ☆☆☆

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



## **MRS. JOHNSON'S HAPPINESS EMPORIUM —**

**Blue Star 1977**

**Key: E Flat      Tempo: 132      Range: HD Flat**

**Caller: Nate Bliss      LB Flat**

**Synopsis:** (Break) Circle left — allemande left — corner — do sa do own — allemande left — weave ring — do sa do — promenade (Figure) One and three lead to right — circle — break make two lines — forward eight and back — pass thru — wheel and deal — outsides squeeze in — star thru — double pass thru — first two left — next go right — cross trail thru — swing new girl — promenade her.

**Comment:** Another good novelty number with a comfortable beat and good music from the Blue Star Rhythmaires. The action pattern has a little different twist.

Rating: ☆☆☆

## **RIDIN' MY THUMB TO MEXICO — Windsor 5034**

**Key: C      Tempo: 130      Range: HC**

**Caller: Dick Parrish      LB**

**Synopsis:** (Intro) Join hands circle left — allemande — curlique boys run right — allemande corner — weave ring — swing own — promenade (Middle Break & Ending) Sides face grand square — left allemande — grand right and left — meet own promenade (Figure) One and three promenade halfway — down middle square thru four hands — swing thru outside two — boys run right — wheel and deal — right and left thru — pass thru — trade by — swing corner — left allemande — promenade.

**Comment:** A traveling man's song that moves right along with lots of music from Piano, Trumpet, Bass, Drums and Guitar. An action pattern that can be a good one if you take

### **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

#### **SINGING CALLS**

Sweet Gypsy Rose	Hi-Hat 430
Sweet Gypsy Rose	Dance Ranch 621
Behind Closed Doors	Red Boot 155
Lord Mr. Ford	Windsor 5025
With two tieing for fifth place	
Charlie's Polka	Kalox 1151
Ten Guitars	Mustang 160

#### **ROUND DANCES**

Tulips	Hi-Hat 919
Waltz Of Summer	Grenn 14174
Pixie	Grenn 14185
Sugar	Hi-Hat 920
Bouquet Of Roses	Hi-Hat 917

## **LOCAL DEALERS**

### ★ **KENTUCKY**

**PRESLAR'S WESTERN SHOP**  
3111 South 4th St., Louisville 40214

### ★ **MASSACHUSETTS**

**CIRCLE EIGHT S/D CLOTHING**  
335 Union St., Rockland 02370

**PROMENADE SHOP**  
Square Acres, Rte. 106,  
East Bridgewater 02333

**SUE'S SPECIALTY SHOP**  
S. Main Street, Topsfield 01983

### ★ **MICHIGAN**

**B BAR B WESTERN SUPPLY**  
315 Main Street, Rochester 48063  
**MODERN SQUARE DANCE CORRAL**  
2017 E. Michigan Ave., Lansing 48912  
**SCOTT COLBURN SADDLERY**  
33305 Grand River, Farmington 48024

### ★ **MISSOURI**

**DO-SAL SHOPPE**  
1604 W. 23rd St., Independence 64050  
**WEBSTER RECORDS**  
124 W. Lockwood, St. Louis 63119

### ★ **MINNESOTA**

**J-J RECORD**  
1724 Hawthorne Ave., E.  
St. Paul 55106

### ★ **NEW JERSEY**

**FOLKRAFT/DANCE RECORD CENTER**  
10 Fenwick St., Newark 07114

### ★ **NORTH CAROLINA**

**RAYBUCK'S RECORD SERVICE & CALLERS**  
SUPPLY, Rt. 1, Box 212, Advance 27006

### ★ **OHIO**

**DART WESTERN SHOPPE**  
1414 E. Market, Akron 44305  
**F & S WESTERN SHOP**  
1553 Western Avenue, Toledo 43609

More Dealers Follow On Page 54



# Everything for the Dancer

Full line of apparel for ladies & gents.

PETTICOATS: tricot yoke, outer skirt nylon baby horsehair. Under skirt nylon sheer. Asst. colors. S, M, L \$9.50, \$14, \$20. PETTIPANTS, mid thigh, rows of shirred lace, asst. colors. S, M, L, XL. \$7, Full Length \$7.50. Add \$1 for postage. Ringo dance shoes, black, white, colors, silver, gold, M & N widths.



Descriptive Brochure on Request

2228 Wealthy Street S.E.  
Grand Rapids  
Michigan 49506  
PHONE 616-458-1272

## LOCAL DEALERS

### ★ SOUTH DAKOTA

SCHLEUNING'S RECORD SERVICE  
Route 2, Box 15, Rapid City 57701

### ★ TEXAS

CEE VEE SQUARE DANCE SHOP  
114 S. Western, Amarillo 79106  
EDDIE'S & BOBBIE'S RECORD SHOP  
P.O. Box 17668, Dallas 75217

### ★ WASHINGTON

DECKER'S RECORDS  
E. 12425 Trent Ave., Spokane 99206  
RILEY'S RANCH CORRAL  
750 Northgate Mall, Seattle 98125

STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.



#### Instrumental Hoedowns

PREACHER & BEAR / BROWNIE	SDH-100
RUBBER DOLLY / DEBUT	SDH-101
LOST WEIGHT / THE OTHER SIDE	SDH-102

#### Flips

MY GAL SAL — Bruce Johnson	SDS-1009
SLOW BOAT TO CHINA — Jim Mayo	SDS-1008
ROLL THOSE BABY BLUE EYES — Bob Dawson	SDS-1007

Distributed by: Corsair-Continental Corp. 1433 E. Mission Blvd., Pomona, Calif. 91766

time to work the various word patterns with the dance patterns and music.

Rating: ☆☆☆

### LORD MR. FORD — MacGregor 2140

Key: F Tempo: 130 Range: HA  
Caller: Ray Flick LC

Synopsis: (Break) Four ladies chain across — join hands circle left — four ladies in — men sashay — circle left that way — four ladies in — men sashay — left allemande corner — weave ring — promenade (Figure) Heads half square thru — do sa do outside two — eight chain thru — right and left thru — pass thru — trade by — swing corner — promenade.

Comment: A popular country western novelty number with interesting wording that will take some time to memorize. The pattern is easy and moves right along. Rating: ☆☆☆+

### WHO'S YOUR LADY FRIEND — Hi-Hat 433

Key: E Flat Tempo: 132 Range: HC  
Caller: Tommy Cavanagh LE Flat

Synopsis: Complete call printed in Workshop.

Comment: A good novelty number with a British air and marching tempo. The pattern is busy but time to dance if you keep moving. It bounces right along with Piano, Trumpet, Xylophone, Drums, Bass and Guitar. Could be a good one. Rating: ☆☆☆

### CHICK INSPECTOR — Jay-Bar-Kay 149

Key: G Flat, G and A Flat Range: HC  
Tempo: 132 LG Flat

Caller: Ken Anderson

Synopsis: (Break) Circle left — men star by left once around — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — curlique — cast off three quarters — right and left thru — dive thru — square thru four hands — allemande corner — do sa do — swing corner — promenade.

Comment: A lively novelty number for an active crowd. Banjo, Trumpet, Xylophone, Piano, Bass and Drums keep you bouncing. Will require a bit of work from the caller to make it go (cue sheet has a misprint—square thru

BUILD A MOUNTAIN — Bruce Johnson	SDS-1006
BACK AT THE SQUARE DANCE — Jim Mayo	SDS-1005
EVERYTHING IS ROSY — Bob Dawson	SDS-1004
BYE BYE BLUES — Bruce Johnson	SDS-1003
STEP TO THE REAR — Jim Mayo	SDS-1002
LOCK MY HEART — Bob Dawson	SDS-1001

#### Rounds

ANOTHER YOU / AIN'T WE GOT FUN	SDR-500
CALL ME DARLING / THE BEST MAN	SDR-501

LP — with calls

LEE HELSEL — 1970

Rated X — for experienced dancers ONLY SDA-1201





Ted  
Frye



Jim  
Coppinger



Stan  
Burdick



Richard  
Silver



Ralph  
Silvius

RB 152 Nashville

by Don Williamson

RB 153 Time To Love Again

by Elmer Sheffield

RB 154 Satin Sheets

by John Hendron



RB 155 Behind Closed Doors

by Bob Vinyard

RB 156 Riding My Thumb To Mexico

by Elmer Sheffield

RB 157 Broad Minded Man

by John Hendron

Rt. 8, College Hills, Greeneville, Tenn. 37743 • Ph. 615-638-7784

four hands should read three hands).

Rating: ☆☆☆

**SOMEWHERE MY LOVE — Blue Star 1972**

Key: G      Tempo: 132      Range: HC

Caller: Bob Rust      LB

Synopsis: (Break) Four ladies promenade one time around — curlique — swing thru — left allemande — do sa do your own — weave ring — swing — promenade (Figure) One and three promenade halfway — lead to right — circle — break out make a line — move up and back — star thru — do sa do — eight chain five — corner swing — promenade.

Comment: A familiar pop number put to square

dance tempo. (Introduction at familiar tempo, pattern at 130.) Easy action for most square dance levels. It may be hard for some dancers to associate this kind of song with a lively square dance. Rating: ☆☆

**CITY OF NEW ORLEANS — Rockin' A 1360**

Key: G      Tempo: 130      Range HE

Caller: Bob Arnold      LG

Synopsis: (Break) Head ladies tea party promenade — circle left — allemande left — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads pair off — step to a wave — swing thru — girls fold — peel the top go two by two — step thru —

# Desert Flower ORIGINALS

WRITE FOR OUR NEW  
COLOR BROCHURE

Include Zip Code  
with your address

3118 CENTRAL S. E.  
P.O. BOX 4039  
ALBUQUERQUE  
NEW MEXICO 87106

**WE RECOMMEND KRAUS ORIGINAL SHOES**

#Z-Shoe — Colors: White, Black, Lt. Blue,  
Bone, Red, Orange, Hot Pink, Lt. Pink,  
Navy, Toffee, Yellow      \$10.00  
Gold or Silver —      \$11.00

Add \$1.25 for handling charges. For 2 pr. add \$1.60  
Sizes: 4, 5, 6, 7, 8, 9, 10 — Medium width only  
No half sizes.

*Imagine!* Quality Guaranteed

WEARING GLOVES  
ON YOUR FEET





# The Nation's Finest SQUARE DANCE PROMOTIONAL PRODUCTS



- DRIP RAIL FLAG HOLDERS
- CELLULOID BUTTONS
- MINI STICKERS
- BUMPER STICKERS
- MAGNETICS
- NYLON FLAGS
- S/D SEALS

**Dealer Inquiries  
Invited**

**Quality and originality**

Orders shipped within 24 hours.  
Via U.P.S.

**(507) 345-4125**

WRITE FOR  
FREE CATALOG

**McGOWAN SIGN CO.**

1925 LEE BLVD. • MANKATO, MINN. 56001

left allemande — weave ring — do sa do — promenade.

**Comment:** A fine action pattern for workshop level dancers. (Tea Party Chain and Peel the Top.) Country music with strumming Guitar and Piano accompaniment, probably not too good to throw into a fun level open dance.

Rating: ☆☆

**PLAYGROUND IN MY MIND — Kalox 1153**

Key: F      Tempo: 130      Range: HC

Caller: C.O. Guest      LD

**Synopsis:** (Figure) Circle left — four ladies chain across — chain back home — heads square thru — corner swing — promenade home —

sides face grand square.

**Comment:** A pop number with a slow rock type beat. Some callers may make good use of it with a young group. It will take a little work.

Rating: ☆☆

**OPEN YOUR HEART — Royal Canadian 00905**

Key: C      Tempo: 128      Range: HC

Caller: Jerry Hamilton      LC

**Synopsis:** (Break) Circle left — left allemande corner — do sa do own — men star left — curlique — corner allemande — do sa do — swing — promenade (Figure) One and three right and left thru — same ladies go straight across the ring — flutter wheel — sweep one

## OUR OWN DIXIE DAISY TRAVELING BAG



An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window.

Two sizes, 24" x 40" for men, 24" x 50" for ladies, in bold, bright red, white, and blue.

We're very pleased with this handsome bag, we think you will be, too. We hope you'll try it at only **\$2.24** for the men's, **\$2.49** for the lady's postpaid.

## KEEP YOUR FEET HAPPY TOO!

The "Classic" by Promenader-W/1" heel, stl shank, 3/4" strap

Black/white      \$ 9.95

Red/Navy      \$10.95

Gold/Sil      \$11.95

N-size 6-10 (AA)

M-size 4 1/2-10 (B)

Capezios-laced Brigadoon; Black/white      \$12.95      N & M only

Gold/Silver      \$20.00      size 4-10 1/2

Capezois U-Shell strap; Black/white/red      \$15.00

Add \$1.00 handling. Md. residents add 4% tax

**DIXIE DAISY • 1355 Odenton Rd., Odenton, Md. 21113**





Like Smooth Singing Calls? Try This One.

## "SUMMER WINDS"

Called by Dave Hoffman — Hi-Hat 436



Dave Hoffman

*Hi-Hat Round Dances Are Always Available*

### "Rock Anytime" - "The Moon Is Yellow"

Clark & Maxine Smith

Eddie & Audrey Palmquist

Hi-Hat 922

quarter — curlique — walk and dodge — cloverleaf round one — pass thru — swing corner — allemande new corner — do sa do — promenade.

**Comment:** A cute song with a nursery rhyme theme. Good pattern and the melody is a little repetitious but easy to sing. Piano, Guitar, Banjo, and Bass accompaniment.

Rating: ☆☆☆

#### GOOD OLD YOU KNOW WHO — Blue Star 1976

Key: G      Tempo: 132      Range HC

Caller: Bob Fisk      LD

**Synopsis:** Complete call printed in Workshop.

**Comment:** A novelty number with a little differ-

ent twist to the figure pattern and should be a good one, especially for the more advanced dancer. Timing is close but good. Blue Star Rhythmaire accompaniment. Rating: ☆☆☆

#### I'LL ALWAYS THANK YOU FOR THE SUNSHINE

— Dance Ranch 623

Key: E Flat      Tempo: 130      Range: HC

Caller: Frank Lane      LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** A real good bouncing number to sing with a contemporary action pattern. (Another Turn and Left Thru number.) Should be a good pickup dance. Blue Star Rhythmaire music. Rating: ☆☆☆



## To The Caller Who Doesn't Have Time To Read A Book

Learn the techniques the "pros" use from Jay King's Caller Training Tapes—5-inch reels or C-60 cassettes. There are six different tapes: 1) HOW TO USE ZERO MOVEMENTS AND EQUIVALENTS, 2) HOW TO FIT FIGURES TO SINGING CALLS, 3) HOW TO WORK WITH SET-UPS AND GET-OUTS, 4) HOW TO USE TWO LADIES CHAIN—FEARLESSLY, 5) HOW TO DEVELOP YOUR PATTERN AND TIMING, AND 6) HOW TO CALL THE FIRST NIGHT OF CLASS.

All 5-inch reels are \$5.95 each (\$6.95 in Canada). C-60 cassettes Nos. 1 thru 5 are \$5.95 each (U.S. and Canada); cassette No. 6 (actually 2 cassettes) is \$7.95 (U.S. and Canada)

#### STOP! LISTEN! AND LEARN! WITH JAY KING'S "FIVE-TIP" TAPES

These workshop and dance tapes show you how to get maximum variety from club level material and also how best to teach and workshop newer material. I have over 100 tips on tape from which you can choose—you choose **only** the figures you want (in groups of five) and I'll send you a reel or cassette with **those exact five figures on it and no others!** The experimental figures are carefully taught and workshopped on the tape. **Every figure** is accompanied by a sheet with diagrams on how it is done and all patterns written down just as they are called on the tape. Send for complete list of these available tips on tape.

5-inch reels are \$5.95 each (\$6.95 in Canada); C-60 cassettes are \$5.95 each (U.S. and Canada)

**NOTE!!! RETURN ANY TAPE AFTER SEVEN DAYS IF NOT FULLY SATISFIED AND I'LL REFUND YOUR MONEY PLUS POSTAGE—NO QUESTIONS ASKED.**

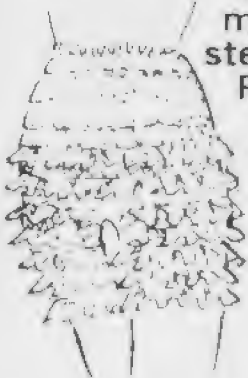
ORDER FROM: Jay King, P.O. Box 462, Lexington, Mass. 02173.



# Faulkner's

## PETTI-PANT STYLE #24

Now available — the popular mid-thigh length petti-pant made of nylon tricot instead of cotton bastiste. Rows of matching lace shirred in with elastic thread. Sizes S-M-L.



White and colors.

**\$7.00**

Mailing charge 75¢

of KANSAS CITY

Presents

## THE SPRINGER

It's New!

Black or White **\$11.50**

Gold or Silver **\$13.50**

Sizes 4 to 11

Plus

\$1.00 Postage Per Pair



## PETTICOAT FEVER

only **\$7.95**



All time favorite tricot yoke. Outer skirt of crisp "Nylon Baby Horsehair," underskirt of nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, red, black, pink, blue, maize, orchid, apple green, gold, orange and royal. P-S-M-L and XL. **#578**

**\$7.95 plus \$1.00 Mailing**

**8916 Troost Ave., Kansas City, Mo. 64131 • Phone (816) 444-3110 • Open Thurs. Eve.**

## DOWN YONDER — MacGregor 2135

Key: C

Tempo: 132

Range: HD

Caller: Ralph Hill

LC

Synopsis: (Break) Join hands circle left — allemande left — daisy chain — forward two — turn back one — right hand swing — forward two — turn back again — left hand swing — forward two — turn back — right allemande — forward two turn thru — left allemande corner — promenade (Figure) Head two couples star thru — pass thru — right and left thru — pass thru — trade by — swing thru — turn and left thru — curlique — walk and dodge — partner trade — slide thru — left allemande — partner curlique — boys run

right — star thru with corner — promenade her.

Comment: An old favorite brought back with an up-to-date pattern. Accordion and Bass accompaniment. Good contemporary pattern but very busy at 132 MBPM. It moves.

Rating: ☆☆

## RIDIN' MY THUMB TO MEXICO — Red Boot 156

Key: C

Tempo: 130

Range: HC

Caller: Elmer Sheffield

LB

Synopsis: Complete call printed in Workshop.

Comment: A country number that swings right along with a good action pattern and a chance to use a lot of word patter with the dance

## THE OTHER SIDE OF THE MIKE

The "HOW" Book of  
Square Dance Calling by Bill Peters

The first really complete guidebook  
and home-study training manual  
for new or student callers . . .

### NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

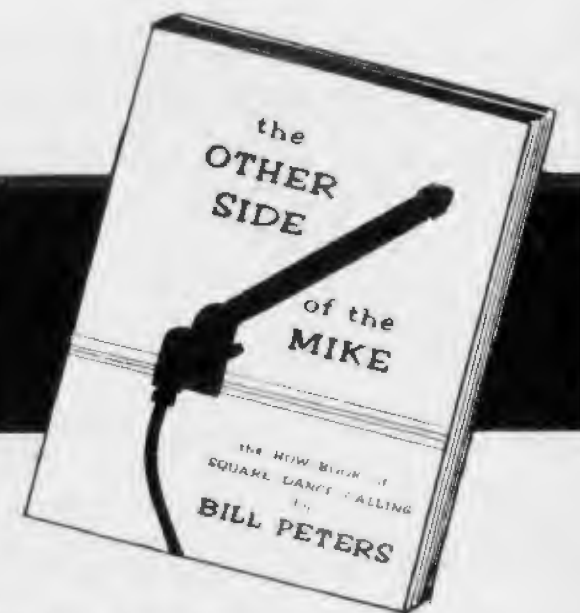
### ACCLAIMED BY EXPERTS EVERYWHERE!

I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

### A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$12.50 per copy. Order postpaid by sending check or money order to BILL PETERS, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 5% sales tax. For air mail please add \$2.50.



### PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Tow
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.





Jeanne Moody

# scope records

P. O. BOX 1448, SAN LUIS OBISPO, CA 93401



Mac McCullar

## Recent Releases

- SC 578 Give Me Five Minutes More
- SC 577 This Train
- SC 576 John Henry
- SC 575 I Saw Your Face In The Moon
- SC 574 Spokane Motel Blues
- SC 573 Mm Mm Good
- SC 572 Sunrise-Sunset
- SC 571 Helena Polka

## Hoedowns to Swing By

- SC 314 Wake Up Jacob/  
Heck Among The Herd
- SC 313 Katy/Bubbles
- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle
- Sunny Hills 112 Boil Cabbage Down/Heck Among The Yearlings
- Sunny Hills 113 Wake Up Susie/Old Joe Clark
- Sunny Hills 127 Up Jumped The Devil/Barbours Itch

pattern. Banjo, Guitar, Drums, Bass and Piano keep a strong beat to follow.

Rating: ☆☆☆

## NEW ISLAND IN THE SUN —

Royal Canadian 00904

Key: C      Tempo: 138      Range: HC  
Caller: Bob Elling      LA

Synopsis: (Break) Everybody rainbow stroll — left allemande — do sa do — left allemande — promenade own (Figure One) Heads curlique — boys run right — make a right hand star turn it once — heads center with left hand star — turn it around — same two right and left thru — dive thru — curlique — make

a right hand star — swing corner — promenade (Figure Two) Four ladies chain across — heads flutter wheel go full around — sweep a quarter — pass thru — do sa do — spin tag the deucey — keep walking — swing thru — boys run — promenade her home.

Comment: A good tune but recorded fast with a busy figure and wording that would have to be changed for most callers. Rating: ☆+

## SUGAR BLUES — Hi-Hat 434

Key: B Flat      Tempo: 130      Range: HC  
Caller: Lee Schmidt      LB Flat

Synopsis: (Break) Allemande left — do sa do own — join hands circle left — ladies center

# — BETTINA —

Two now working as one to serve you better

BILL BETTINA

Supplying square dance dresses internationally  
for almost 20 years

PETE BETTINA

Specializing in separates now, but adding other  
accessories in the future

We'll be working separate operations, but ONLY to give  
you better service through your favorite store

"Just for Fun" — Please ask for a

*Bettina* of miami

2110 NORTHWEST MIAMI COURT • MIAMI, FLORIDA 33127



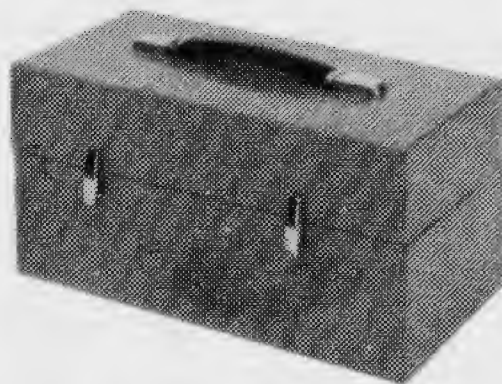
## Ashton Record Cases

### All Metal

holds 120 records  
plus mike & notes  
green-brown-black

**\$14.95**

plus \$2.00 shipping  
Canada \$2.95  
Calif. 5% Tax



### GENE & MARY LOU'S DANCE SUPPLY

1367 E. Taylor • San Jose, Ca. 95133 • (408) 292-6455

— men sashay — circle left again — alle-  
mande left to alamo style — balance in and  
out — swing thru to partner — turn thru —  
left allemande — come back one — do sa  
do again — promenade (Figure) Heads flutter  
wheel around the ring you go — sweep a quar-  
ter — pass thru — do sa do — swing thru —  
men run right — wheel and deal — right and  
left thru — dive thru — square thru three hands  
— swing corner — left allemande — come back  
one again — do sa do — promenade

**Comment:** Another dance to the familiar old  
"Sugar Blues." Bounces along at a good pace  
with a traditional pattern that is well timed  
and keeps the dancers going. Piano, Trumpet,

**CALLER: "RED FAULKNER"**

**MR. FUNTASTIC**

VARIETY AND FUN CLUB  
LEVEL—MEDIUM, LOW OR HIGH

TRAVEL ONLY NORTH OF BOSTON

WRITE OR PHONE: (617) 245-8359

RED FAULKNER

58 Green St. Wakefield, Mass. 01880

Clarinet, Guitar and Bass.

Rating: ☆☆☆+

### BLUE BIRDS SINGING — Blue Star 1974

Key: A Tempo: 132 Range: HC Sharp

Caller: Jerry Helt LC Sharp

**Synopsis:** (Break) Allemande left corner — part-  
ner box the gnat — girls star left across —  
swing opposite — left allemande new corner  
— forward three meet your own — weave  
ring — do sa do — promenade (Figure) Heads  
promenade three quarters — sides do sa do  
— all double pass thru — first couple left  
— next one right — right and left thru —  
flutter wheel across — sweep a quarter —

## Meg Simkins

**VERY VERY FULL**

SHOW OFF THE BEAUTY OF YOUR  
BOUFFANT SKIRTS

**TRIPLE TIERED PETTICOATS  
ALL BOTTOMS BOUND**

Nylon Lace over two Nylon Horse-  
hair underskirts.

White/White Binding  
White/Multi-colored Binding  
Black/Black Binding  
Cornflower Blue/Blue Binding  
Hot Pink/Pink Binding  
Soft Pink/Soft Pink Binding  
Orange/Orange Binding  
Yellow/Yellow Binding  
Turquoise/Turquoise Binding  
Red/Red Binding  
Green/Green Binding  
Orchid/Orchid Binding .....\$8.95

**NEW . . .** Rainbow Colored over two white  
Nylon horsehair underskirts. Vivid  
Multi-colored binding on all skirts .....\$9.95



**\$895**

Order by Mail  
Add 70¢ for handling  
(Please send for our  
Free Catalog)

Sizes:

Petite-Small, Small, Medium,  
Large, X-Large and Tall-Large  
Please give height, waist and hip  
measurements)

*Meg Simkins*

119 Allen Street, Hampden, Mass. 01036



# NEW RELEASES

# MAC GREGOR RECORDS

Produced by  
Ralph Maxhlmer



BILL STONE

MGR 2145 Flip "GET ON BOARD LITTLE CHILDREN"

Written and Called by: Bill Stone, Bremerton, Wash.

MGR 5032-A "THREE LITTLE WORDS" (Round)

Choreography by: Art & Daisy Daniels, Los Angeles, Calif.

MGR 5032-B "TYRO TANGO" (Round)

Choreography by: Hi & Cookie Gibson, Harbor City, Calif.

## RECENT RELEASES

MGR 2143 Flip "OKLAHOMA HILLS"

Written and Called by: Monte Wilson, Malibu, Ca.

MGR 2144 Flip "ONE OF THOSE WONDERFUL SONGS"

Written and Called by: Kenny McNabb, Buena Park, Ca.

Mac Gregor Records 729 So. Western Ave. Los Angeles, Calif. 90005 (213) 384-4191

pass thru — allemande left — pass your own — promenade the next.

**Comment:** A country tune with a nice singing melody. Good contemporary pattern that moves right along at a snappy pace. Guitar, Fiddle, Bass and Drums give a lively lift.

Rating: ☆☆☆

**OLD MAN RIVER — Top 25290**

Key: D Tempo: 132 Range: HD  
Caller: Bruce Welsh LA

**Synopsis:** (Break) Four ladies chain that ring — join hands circle left — four ladies rollaway — circle left — four ladies rollaway — weave ring — do sa do — promenade (Figure) Head

two square thru four hands — do sa do corner girl — swing thru — girls fold behind that man — peel off — wheel and deal face that two — slide thru — square thru — three quarters — swing corner — promenade.

**Comment:** Traditional classic put to square dance tempo. A good dance pattern at a fast clip. The range is on the high side. Not good for a caller with a medium range voice. Good music from Piano, Banjo, Guitar, Clarinet and Bass.

Rating: ☆☆

**GOOD OLD DAYS — Blue Star 1973**

Key: F Tempo: 130 Range: HD

## Weber Western Wear

104 WEMPE DRIVE — CUMBERLAND, MD. 21502 — PHONE (301) 724-2925

"CLOUD NINE" COMFORT by Coast Ballet



Here it is!

## OUR NEW ONE INCH HIGHER HEEL

FOR SQUARE AND ROUND DANCERS

Now made to order in all colors, styles and in both round and modified toes. Specify high heel.

Colors—Yellow, Orange, Lt. Blue, Hot Pink, Lilac, Bone, Lime, Red, Purple, Navy, Multi (hot pink, navy, yellow), U.S.A. (red, white & blue).

Specify ROUND or TAPERED toe as shown. Sizes 4 thru 11. Medium or Narrow widths.

BLACK or WHITE..... \$10.95  
COLORS ..... \$11.95  
GOLD or SILVER ..... \$12.95



**RINGO**—Unlined with an elasticized throat, an instep strap joined by an elastic ring. Cushioned innersole and 1" heel.

ADD \$1.00 FOR POSTAGE, INSURANCE & HANDLING. NO C.O.D.'S.

Tapered

Rounded



#33



#22





## SPARKLING TIES

by Arlyn

4055 W. 163rd STREET  
CLEVELAND, OHIO 44135

## B. & S. SQUARE DANCE SHOP

MAGNET, INDIANA 47555

Send for free catalog.



### RINGO

50 yards Nylon mar-  
quisette — stiff, cotton  
top, wide elastic band.  
Order 1" shorter than  
skirt. 4 tiers on 19"  
and longer and 3 tiers  
on 18" and shorter.  
Colors: white, black,  
yellow, pink, blue,  
forest green, red and  
multi-color, orange and  
med. purple.  
\$14.95 plus \$1.00 post-  
age. 35 yd. slips \$12.95  
plus \$1.00 postage.

The shoe most square  
dancers wear. 1/2" heel  
with elastic binding  
around shoe. Strap  
across instep.  
Black and White \$9.95  
Yellow, Pink, Red  
and Orange \$10.95  
Silver and Gold \$11.95  
Sizes 4 to 10 — Med.  
and Narrow. Plus 65¢  
postage.



INDIANA  
ADD  
2%  
SALES  
TAX

(Dealer Inquiries on Petti-Pants  
and Slips Welcome)

Caller: Johnny Wykoff

LC

**Synopsis:** (Break) Circle left — walk around cor-  
ner — boys star left — at home turn partner  
by right hand — left allemande — swing own  
— promenade (Figure) Four ladies chain three  
quarters — two and four promenade halfway  
— one and three rollaway — star thru — do  
sa do outside two — all eight circulate — pass  
your partner — swing corner — left allemande  
— come back and promenade.

**Comment:** A good country song with an O.K.  
melody and well timed pattern not too diffi-  
cult for most levels. Nice bounce to the ac-  
companiment from the Blue Star Rhythmaires.

Rating: ☆☆☆

## HOEDOWNS

**CANADIAN FIDDLE BACK —**  
Royal Canadian 00908

Key: G

Tempo: 136

**Music:** Jack Barbour & his Rhythm Rustlers —  
Fiddle, Piano, Guitar, Bass

**BDM —** Flip side to Canadian Fiddle Back  
Listening music only

**Music:** The Royal Canadians

**Comment:** A bouncy Fiddle hoedown recorded  
on 33 1/3 R.P.M. 7 1/2" record. One side is a  
hoedown and the other side has "before  
dance" music (swing beat). Rating: ☆☆☆+

## KALOX-Belco-Longhorn

### NEW ON KALOX

K-1156 CITY'S GOING COUNTRY Flip/Inst. Caller: Allen Tipton

K-1157 JUST BECAUSE Flip/Inst. Caller: Bailey Campbell

### LATEST RELEASES ON KALOX

K-1155 "CAMPTOWN RACES"/"DEEP ELEM" Hoedowns

K-1154 "BUFFALO GAL"/"SALLY GOODIN" Hoedowns

K-1153 "PLAYGROUND IN MY MIND" Flip/Inst. Caller: C. O. Guest

### NEW ON LONGHORN

LH-1002 "DOWN IN COLUMBUS GEORGIA" Flip/Inst. Caller: Jim Hayes

### LATEST RELEASES ON LONGHORN

LH-1001 "YOU TOOK THE RAMBLIN OUT OF ME" Flip/Inst. Caller: Louis Calhoun

LH-199 "KATY DID" Flip/Inst. Caller: Lee Swain

### NEW ROUNDS ON BELCO

B-257 "MARTHA ELLEN JENKINS" Two-Step By: C.O. & Chris Guest

"COTTON EYED JOE" Two-Step By: Melton Luttrell

**SPECIAL NOTE:** WE HAVE DISCONTINUED MERRBACH RECORD SERVICE AS  
A DISTRIBUTOR. You may obtain KALOX, BELCO & LONGHORN Records  
through one of the other distributors or contact us DIRECT.

**PRODUCED BY KALOX RECORD DISTRIBUTING CO.**  
2832 LIVE OAK DRIVE • MESQUITE, TEXAS 75149 • Phone (214) 270-0616



BAILEY  
CAMPBELL



C.O.  
GUEST



LOUIS  
CALHOUN



ALLEN  
TIPTON



VAUGHN  
PARRISH



JIM  
HAYES



# THE BIG SOUND...

and small price OF AUDIOTRONICS RECORD PLAYER/PUBLIC ADDRESS SYSTEMS  
FOR THE PROFESSIONAL CALLER

For rich full sound indoors or out, the 700 SVT from Audiotronics Corporation combines two husky 50 watts amplifiers in one powerful 100 watt stereo sound system. A system that reproduces both recorded music and caller's voice with an equally sharp, clear, and "ALIVE" quality. And yet the tonal qualities are not harsh, but smooth and easy to understand. A truly top quality professional sound system at only \$274.00 caller net! There's no better quality at any price. And look what it includes: • Specially balanced 4 pole, 4 speed heavy duty motor • Continuously variable speed control with illuminated strobe •

Pause control with instant brake • Three position mike acoustic controls • Ten jacks for 4 mikes, 4 speakers, standard jack for external amp, and aux. input jack for playing a tape recorder or radio through the unit • Automatic turntable idler release • Built-in 45 RPM adapter • Automatic thermal cutouts • Etc., etc., etc. All for only \$274.00! Other systems at considerably higher prices can't begin to compare. Ask for Audiotronics, the newest name in sound for the professional caller. And also ask about Audiotronics' full line of microphones and professional cassette tape recorders and playback units.



Return this coupon for further information

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

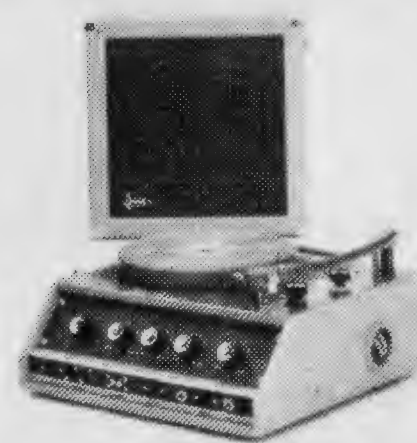
 **AUDIOTRONICS**  
7428 Bellaire Avenue  
North Hollywood, California 91605





**TR-1640M-E2**  
**40 Watt Amplifier**  
 Callers' net \$318.45  
 List Price \$477.68

**TR-1625**  
**25 Watt Amplifier**  
 Callers' net \$205.65  
 List Price \$308.48



Prepaid anywhere in U.S. if check in full accompanies order  
 Pennsylvania Residents add 5% Sales Tax.

**RECORDS**  
 We sell all round and  
 square dance record  
 labels postpaid.

RD #2, MONTROUSEVILLE, PA. 17754

**HARLAN'S RECORD CENTER** Phone (717) 435-0460

**CHOCTAW — Top 25291**

**Key: B Flat** **Tempo: 134**  
**Music: Russal's Men — Fiddle, Piano, Guitar,**  
**Bass**

**ROCKIN' CANDY — Flip side to Choctaw**

**Key: G** **Tempo: 134**  
**Music: Russal's Men — Fiddle, Piano, Guitar,**  
**Bass**

**Comment: Traditional Fiddle hoedowns with a**  
**swing beat.** **Rating: ☆☆☆**

**CATHIE — Hi-Hat 624**

**Key: D** **Tempo: 134**  
**Music: Bluegrass-West — Guitar, Piano, Drums,**  
**Bass and Steel Guitar**

**DEBBIE — Flip side to Cathie**

**Key: G** **Tempo: 136**  
**Music: Bluegrass-West — Trumpet, Guitar, Steel**  
**Guitar, Banjo, Piano, Bass, Drums**  
**Comment: Swing beat hoedowns. (Jam session)**  
**Rating: ☆☆☆**

**JESSIE JAMES — Square Tunes 155**

**Key: G** **Tempo: 140**  
**Music: Square Tunes Band — Banjo, Guitar, Pi-**  
**ano and Bass**

**FOGGY MOUNTAIN BREAKDOWN — Flip side to**  
**Jessie James**

**Key: G** **Tempo: 136**

*"Ya' All Come*

TO THE  
 21st ANNUAL

**BLACK HILLS**

**SQUARE DANCE FESTIVAL**

**JULY 26 AND 27, 1974, RAPID CITY, SOUTH DAKOTA**

**FEATURED CALLERS**

- Square Dancing, Friday Night, July 26, 4-H Bldg., Both Callers.
- Round Dance Workshop, Saturday, July 27, A.M., 4-H Bldg., Johnny LeClair.
- Square Dance Workshop, Saturday, July 27, P.M., 4-H Bldg., Both Callers.
- Dancing on Parking Lot Brekhus Buick, Saturday Evening, Both Callers.
- Street Specially Treated for Pleasurable Dancing (Inside in case it rains).
- After Party, 4-H Bldg., After Midnight.

*For further information and brochure, contact*

**MRS. C. W. COON**

**314 St. Charles St., Rapid City, So. Dakota 57701**

**JOHNNY  
 LeCLAIR**  
 Riverton,  
 Wyoming



**GAYLON  
 SHULL**  
 Dighton,  
 Kansas







# GRENN

P.O. BOX 216  
BATH, OHIO 44210

**GR 301**  
**PLASTIC**  
**SLEEVES**  
List Price 15¢ ea.

## GRENN

**"MORNING GLOW WALTZ"**

**GR 14189**

by Fred and Hazel Christopher

**"MISS PRETTY"** two-step by Al Rowland

**"FOR ONCE IN MY LIFE"**

**GR 14190**

quickstep by Irv and Betty Easterday

**"IF YOU PLEASE"**

two-step by Al and Jean Gordon

## TOP

**TOP 25296 "GOODNIGHT"** flip square by Dick Bayer

**TOP 25297 "YOUR BABY'S GONE BYE BYE"**

flip square by Bill Peterson

## TWELGRENN

(Dealers Only)

Recent "pops" in stock for R/D, plus a couple of hot oldies:

**GR-503 — 8 Ft.**  
**For Heavy**  
**Speakers**

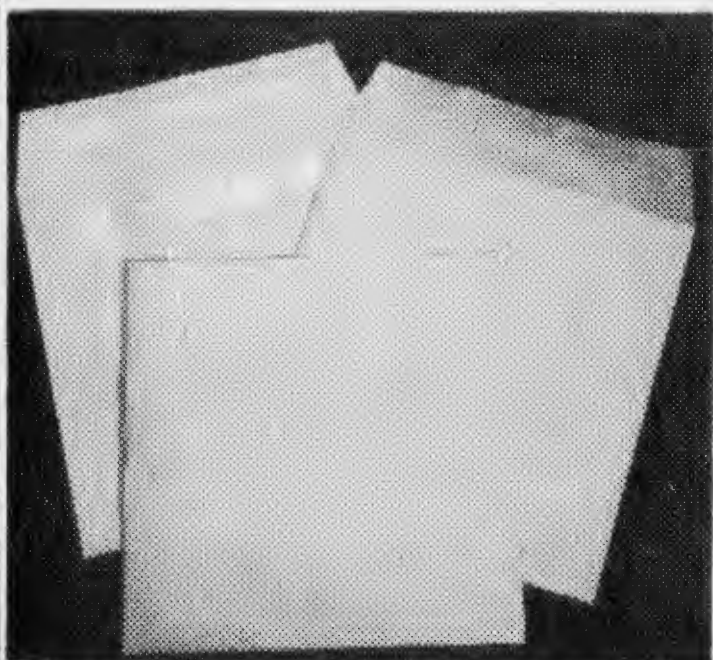
**\$35.00**

**GR-502 — Adapter**  
**For Closed Back**  
**Speakers — \$2.50**

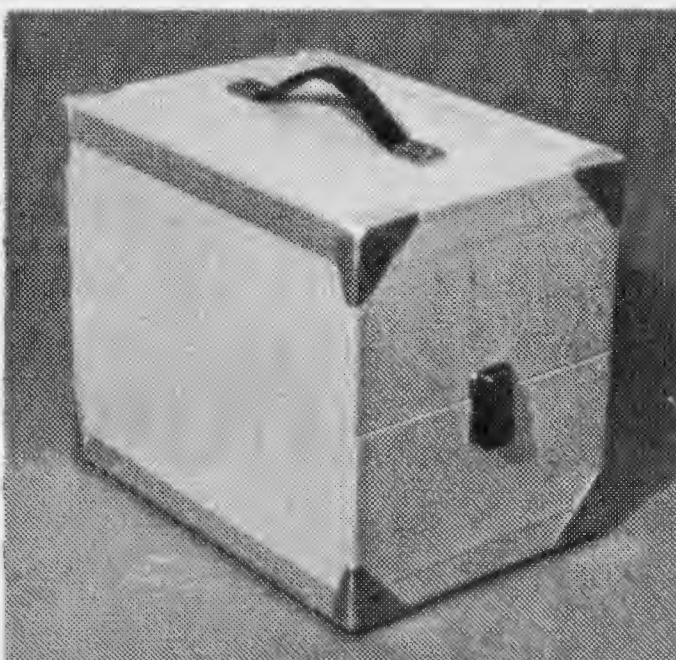
**GR-501—8 Ft.**  
**Adjustable**  
**Speaker Stands**  
**\$25.00**

**A&M 8556 Top Of The World**  
**ABC-Dunhill 1474 Ain't Nothin' Shakin'**  
**AND Dream Lover**  
**ABC-Dunhill 2605 Bad Bad Leroy Brown**  
**Bell 424 Strawberry Patch**  
**Capitol 3632 Brooklyn**  
**Columbia 33051 Little Black Book**

**Columbia 33085 Canadian Sunset**  
**Epic 11028 Sugarman**  
**Jamie 1126 Forty Miles Of Bad Road**  
**MGM 14563 Take One Step**  
**Musicor 1951 Popcorn/At The Movies**  
**RCA 447-0896 Amos Moses**



**GR-401 — SELF-SEALING ENVELOPES**  
5¢



**GR-102 — RECORD AND MIKE CARRYING CASE**  
List Price \$25.00





# NEW CLASSIC

The "CLASSIC". Not just a return to a beautiful styling but a combination of materials and workmanship that provides comfort, support, durability and beauty. Fully lined, 1/8" of foam sock lining, bounce back toe, a full 1" heel, and steel shank for support. Sizes 4 thru 10 in medium width, 5 thru 10 narrow. Half sizes available.

Please send for our Free Catalog



← good looks  
← comfort  
← proper support

Black - White \$ 9.95  
Red - Navy \$10.95  
Gold - Silver \$11.95

Add 70¢ Handling

SIZES 6 - 10 N (A-A)  
5 - 10 M (B)

*Everything for  
the Square Dancer*

*Meg Simkins*

119 Allen Street, Hampden, Mass. 01036

**Music:** Square Tunes Band — Banjo, Guitar, Pi-  
and Bass

**Comment:** Traditional Banjo and Guitar hoe-  
downs. Rating: ☆☆☆

## CONTRA

**CAYMAN ISLAND CONTRA — Shaw 191**

**Tempo:** 132

**Music:** Ed Gilmore's Bunkhouse Four — Fiddle,  
Drums, Bass, Banjo

**Caller:** Don Armstrong

**Synopsis:** Complete call printed in Workshop.

**Comment:** A lively contra in triple minor forma-  
tion done in jig time (6/8) to the tune "Bunk-

house Jig." Specifically choreographed to pro-  
vide an easy fun dance with which to teach  
the action of "Turn Contra Corners."

## ROUND DANCES

**DOODLEY DOO — Grenn 14183**

**Choreographers:** C.C. Olsen

**Comment:** An active two-step with real peppy  
music.

**LET'S PRETEND — Flip side to Doodley Doo**

**Choreographers:** Ed and Phyllis Fraidenburg

**Comment:** The music has the big band sound.  
The two-step is busy yet not difficult.

## MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

### WRITE TODAY TO DISTRIBUTOR NEAREST YOU

#### ARIZONA

OLD TIMER DISTRIBUTORS  
708 E. Weldon, Phoenix 85014

#### MICHIGAN

SCOTT COLBURN SADDLERY  
33305 Grand River, Farmington 48024

#### UTAH

VERN YATES DISTRIBUTORS  
436 E. 4th So., Salt Lake City 84111

#### CALIFORNIA

CORSAIR-CONTINENTAL CORP.  
1433 E. Mission Blvd., Pomona 91766

#### NEW JERSEY

DANCE RECORD DISTRIBUTORS  
1161 Broad St., Newark 07114

#### WASHINGTON

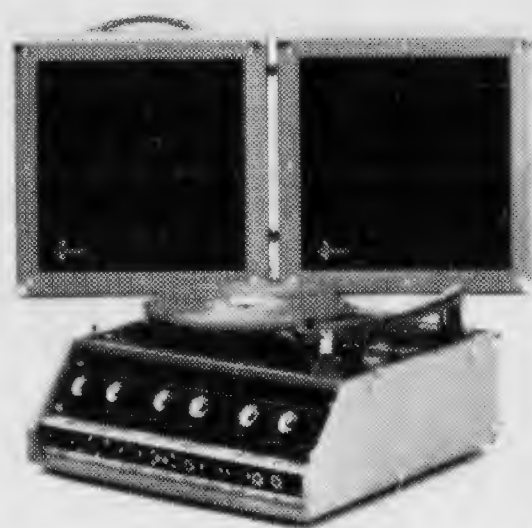
WESTERN DANCE DISTRIBUTORS  
P.O. Box 25015 Northgate Station,  
Seattle 98125

#### OHIO

TWELGRENN ENTERPRISES  
P.O. Box 16, Bath 44210



**NEWCOMB P.A. SYSTEMS for Every Purpose**  
**CAN BE PURCHASED WITHOUT A DOWN PAYMENT, WITH APPROVED CREDIT**



Write for Brochure  
 and  
 Select Your Choice

**TERMS**  
 for  
 Your Convenience  
**USED**  
**P.A. SYSTEMS**  
**AVAILABLE**

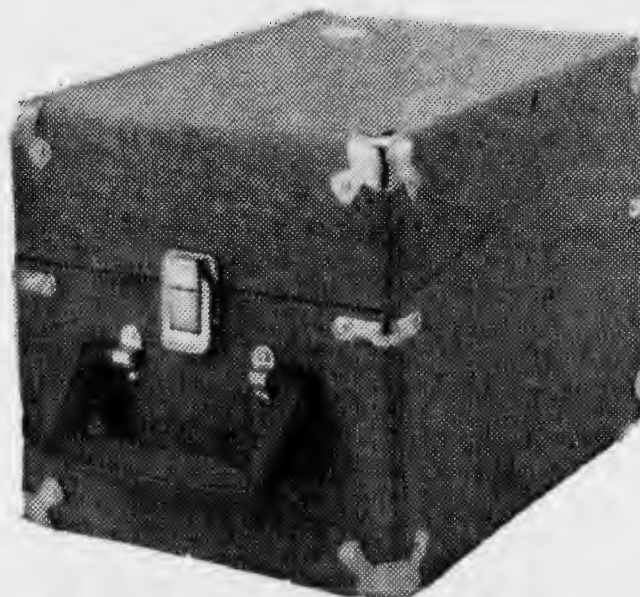
All Prices  
 F.O.B. Houston

**TR 1640M-HF2 \$345.95**

**TR 1640M-E2 \$318.45**

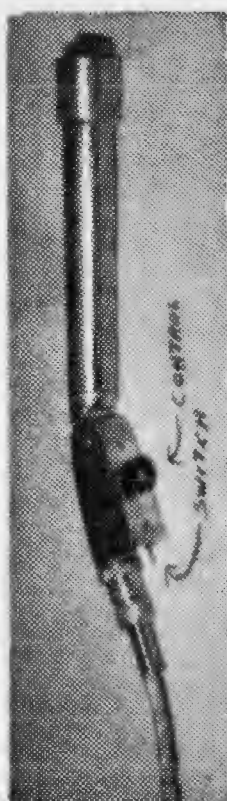
## NEWCOMB RECORD CASE

Holds 120 of 45 rpm records.



**\$14.95**

Postage \$2.00



**"E2-A"**

### NEW VOLUME CONTROL

New Mike Control, does away with the bulk of the old control, pot is mounted in the mike itself and the cord is wired into the mike and control, no extra needed. You can send us your mike and we will rewire it with the new control for **\$40.00** plus \$1.50 postage and insurance.

### REGULAR VOLUME CONTROL



**\$27.50**  
 plus \$1.50 postage

### MIKE COZY

Holds and protects any microphone up to 10 1/2 inches long. Plus 20 feet of cable. Multiple seams finished with vinyl welt. Durable heavy-gauge Naugahyde exterior.



**\$5.95**  
 plus 75¢  
 mailing

## LATEST RELEASES on these OUTSTANDING LABELS

### BLUE STAR

LP ALBUMS: \$5.98

- 1024 — Blue Star presents Dave Taylor calling in Stereo
- 1023 — Marshall Flippo Calling the Kirkwood LP in Stereo
- 1022 — Al Brownlee Calling the Fontana, Album in Stereo
- 1021 — Marshall Calls the Fifty Basics
- 2001 — Dance Ranch - Ron Schneider

**CARTRIDGE TAPES, 8 TRACK: \$6.95 PLUS 16¢ POSTAGE**

Tapes are the same as the albums above, except 1021 is not on tape

#### BLUE STAR 45 RPM SINGLES

- 1981 — Don't Fight The Feeling of Love  
 Caller: Bob Fisk, Flip Inst.
- 1980 — Turn on Your Light and Let It Shine, Caller: Johnny Wykoff, Flip Inst.
- 1979 — Get It Right  
 Caller: Jerry Helt, Flip Inst.
- 1978 — I'm Free  
 Caller: Johnny Wykoff, Flip Inst.

1977 — Mrs. Johnsons Happiness Emporium  
 Caller: Nate Bliss, Flip Inst.

1976 — Good Old You Know Who  
 Caller: Bob Fisk, Flip. Inst.

### BOGAN

- 1256 — The Last Blues Song  
 Caller: Lem Gravelle, Flip Inst.
- 1255 — Sweet Maria  
 Caller: Wayne Baldwin, Flip Inst.
- 1254 — Remember Me  
 Caller: Skip Stanley, Flip Inst.

### DANCE RANCH

- 624 — Rosie  
 Caller: Barry Medford
- 623 — I'll Always Thank You For The Sunshine, Caller: Frank Lane, Flip Inst.
- 622 — Red Rubber Ball  
 Caller: Ron Schneider, Flip Inst.
- 621 — Sweet Gypsy Rose  
 Caller: Ron Schneider, Flip Inst.

### ROCKIN' "A"

- 1361 — Hee Haw  
 Caller: Dave King, Flip Inst.
- 1360 — City of New Orleans  
 Caller: Bob Arnold, Flip Inst.

### LORE

- 1144 — Take Your Girlie Promenading  
 Caller: Stan Ruebell, Flip Inst.
- 1143 — Go Hide John  
 Caller: Don Whitaker, Flip Inst.
- 1142 — Keep On Truckin'  
 Caller: Bobby Keefe, Flip Inst.

### SWINGING SQUARE

- 2364 — Do What You Do Well  
 Caller: Bill Owsley, Flip Inst.
- 2363 — Humpty Dumpty Heart  
 Caller: Rocky Strickland, Flip Inst.
- 2362 — Southern Loving  
 Caller: Gary Mahnken, Flip Inst.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

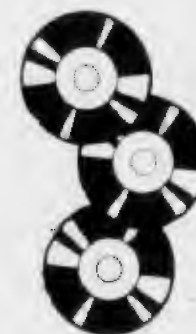
**MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex. 77008 Phone (713) 862-7077**



## SQUARE AND ROUND DANCE RECORDS BY MAIL



- In Business since 1949 at same location.
- Same day service on most orders.
- Catalog upon request.
- One of the largest stocks in the Southwest.
- Quantity purchase discounts.



### MAIL ORDER-MASTER RECORD SERVICE

P. O. BOX 7176 • PHOENIX, ARIZONA 85011 • TELEPHONE: (602) 279-5521

(CLUB, Continued from page 19)

off, other than for rounds which are cued by the caller's wife.

The Rhode Island Singletons was started by one woman who had square danced for 12 years with her husband. After becoming a widow and not wishing to lose the activity, but not being able to find a singles' group in her area, she wrote to the Connecticut Singletons. With their advice she began this group. The club has continued to function so well that last November it was in charge of a most success-

ful Rhode Island Federation square dance. The group credits its caller's work and attitude as being a prime support for its prosperity.

(LADIES, continued from page 29)

lines c-d (see Figure 1). Attach the under part of each gripper on the left side on the 3" placket extension. Attach the upper part of each gripper to the right side where the 1½" facing piece was sewn. Be sure that the lower and upper section of each gripper line up exactly with each other.

Encase elastic in the hem of your cover. For

1974

## SEPTEMBERFEST

6th ANNUAL

### SQUARE DANCE FESTIVAL

SEPTEMBER 21 - 28 Inclusive

1974



Col. Betty and  
Clancy Mueller  
Indianapolis, Ind.



Col. Frank  
Bedell  
Miramar, Fla.

#### WHERE—

Kentucky Dam Village State Park at Gilbertsville, Kentucky, on Kentucky Lake.

#### LODGING—

Any resort, motel, camping area, State Park or other tourist establishment listed in the Kentucky's Western Waterland Association Book.

#### MEALS—

Housekeeping cottages, off your own campfire, in your trailer or in any of the many restaurants in the Western Waterland area, including both private and state operated establishments.

#### Pre-registration Information

Septemberfest Chairman  
Murray, Kentucky 42071

Route #6, Box 238A  
Phone 502-436-2180



Bob Wickers  
Manchester, Mo.



Bob Rhinerson  
Owensboro, Ky.



# DICK KENYON "The Michigan Rebel"

SQUARE DANCE CALLER

We have picked up the call "Go West Young Man—Go West" so we are moving to Havasu City, Arizona, in October '74 after calling in Central U.S.A. for 15 years, 5 years full time, traveling 40 to 50 thousand miles a year.

This will be our first tour west of the Mississippi and we still have open dates for October 1974 and June, July and August 1975 & 1976 in Indiana, Illinois, Missouri, Kansas, Oklahoma, Texas, New Mexico and Arizona.

**ARIZONA, CALIFORNIA AND NEVADA DATES ANYTIME.**

**"DOC" KENYON'S SQUARE DANCE MEDICINE SHOW WILL CURE ALL YOUR ILLS.**

Write: Bea Kenyon • P.O. Box 1833 • East Lansing, Mich. 48823 • 517-482-8405



my basket I cut the elastic  $5\frac{1}{2}$ " to draw up  $12\frac{1}{2}$ " of fabric on the corner. Attach elastic at A (see Figure 1). Sew a 1" hem to B. Pull elastic to B and pin. Check to be sure the cover fits the basket correctly; then stitch elastic in place at B. Finish hem all around.

**(CONVENTION, continued from page 32)**

with \$5.00 extra for electricity. This covers all costs and the \$5.00 deposit required at the time of registration is included as part of the total fee. Special arrangements are being made for those who are able to come for only one

or two days. This rate will be \$7.00 per day.

Free bus service will be provided between the Joe Freeman Coliseum and the Convention facilities during the time of the Convention. Just be sure to get your travel and Convention registrations in early and avoid disappointment.

**(WORLD, continued from page 35)**

beautifully decorated, with wood floors and plenty of room for dancing. Sound is impeccable and the building is air conditioned. Food facilities are also available in the build-

## USEFUL NEW COUPLINGS ON THE LLOYD SHAW LABEL.

4 "dissolutions of marriage" . . . 4 new weddings . . .  
save you money . . . add convenience . . . make sense!

LLOYD SHAW RECORDINGS . . . a function of the **Lloyd Shaw Foundation**, during recent years has recorded an outstanding collection of CONTRA DANCE records, suitable for the revival we've been expecting.

Under Fred Bergin's musical direction, and with Don Armstrong's supervision; and a lively typical contra band: fiddle, bass, accordion, piano, etc., we have come out with a series of 16 contra dance records that accommodate every one of the six basic contra formations, plus a circle contra and contras in both waltz and polka rhythm.

Music from SIO, Top and Balance has also been available to us. Our callers are Don Armstrong; Bob Howell; Bruce Johnson; and Bob Osgood.

All of our records are flips with a full eight sequences; and are accompanied by printed sheets with calls and instructions.

Now that the SIO/American Square Dance Society's stunning new CALLER/TEACHER MANUAL FOR CONTRAS is out, our records fit into it like a happy hand into a comfy old glove.

You can order from our full list @ \$1.75 each; or you can take the TOP TEN CONTRA PACKAGE for \$18.00 postpaid; or you can send us \$19.75 and we'll add Dumbarton Drums, completing your list of formations **with a mescolanza!**

Write for brochures and catalogs.

*The*  
**LLOYD SHAW FOUNDATION, INC.**

Box 203 COLORADO SPRINGS, COLORADO 80901

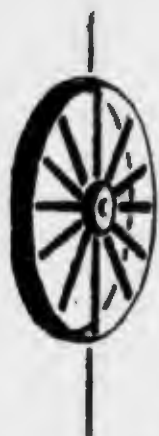


# WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

## NEW RELEASES

### Recent Releases



WW #703

### "I BELIEVE IN SUNSHINE"

By: Gary Shoemake

WW #127

### "LISTEN TO A COUNTRY SONG"

By: Don Franklin

WW #704

### "RAMBLIN MAN"

By: Gary Shoemake



Don  
Franklin



Gary  
Shoemake

P.O. BOX 364 • ARVADA, COLORADO 80002

Music By The Wagon Masters

ing. Ernie Kinney and Morris Sevada will be featured callers. An invitation is extended to all dancers to see the wonders of Utah, visit the beautiful University campus and enjoy the outstanding facilities. Anyone interested please contact Earl and Ilene Beck, 90 East Center, Pleasant Grove, Utah 84062.

### Louisiana

South Louisiana Square Dance Council will celebrate their 25th Anniversary at the 25th Annual Festival to be held April 5 and 6 in Baton Rouge. Lee Swain and Allen Tipton will

handle the square dance program with Charles and Alida Lugenbuhl on rounds, Bill and Doris Barner are program chairmen for the dance.

### Wyoming

Stardusters of Cheyenne will host their 3rd Annual Official Night Owl Dance on May 18. Emcees for the event will be Jack Fox and Larry Alford. The dance will be held at the First United Methodist Church in Cheyenne. Advance ticket information can be obtained from Jack Teague, 713 Custer Street, Cheyenne, Wyoming 82001.

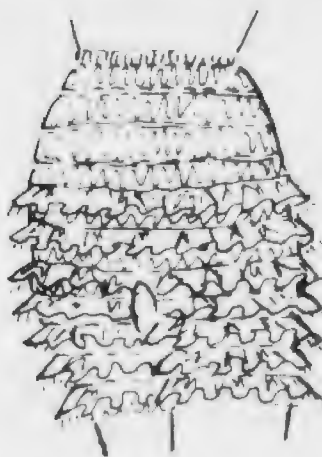
## Robertson Dance Supplies

3600 33rd AVENUE • SACRAMENTO, CALIFORNIA 95824 • Phone (916) 421-1518

Stretch Pants - cotton - medium and knee length. 10 rows of 1 1/4" lace on knee length and 9 rows on medium length. White, black, pink, yellow, orange, blue, red and multicolor.

Medium Length \$6.95

Knee Length \$7.95



The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep.

black or white  
\$9.95

red or blue  
\$10.95

gold or silver  
\$11.95



### The RINGO

#578 SEMI-FULL



\$8.95

Style 588

A full three flounce, cotton yoke petticoat, two of nylon "horsehair", and one of nylon sheer to protect the stockings. A dancer's delight in White, Red, Black, Hot Pink, Royal, Pink, Blue.

\$18.95



#588

ALSO!

THE FASTEST RECORD SERVICE  
IN THE WEST

SQUARE AND ROUND DANCE  
RECORDS BY MAIL

POSTAGE  
ON ALL ITEMS  
EXTRA

CALIF. ADD  
5% SALES TAX



# **The Pensacola Square & Round Dance Council**

**PROUDLY PRESENTS**

## **Its 22nd Annual Square & Round Dance Festival**

**June 21 & 22, 1974**

**Municipal Auditorium • Pensacola, Florida**

**Friday Nite, June 21st • 8 — 11 PM**

***Chuck Bryant***

***"10,000 Years  
Ago"***

***"Help Me  
Make It Thru  
the Night"***



**SAN ANTONIO, TEXAS**

**Saturday Nite, June 22nd • 8 — 11 PM**

***Marshall Flippo***

***"Wake Me Up Early  
in the Morning"***

***"Every Street's  
A Boulevard"***



**ABILENE, TEXAS**

***On Rounds Friday and Saturday Nite  
Chuck & Madeline Lovelace  
TAMPA, FLORIDA***



Package Donation of \$4.00 plus tax per person includes dancing both nites, the After Party and both workshops. It does not include the "Trail In" Dance Thursday nite. No single nite tickets will be sold except Thursday nite. Tickets for Friday or Saturday will be the same if you dance one nite or both.

**AFTER PARTY • SATURDAY NITE 12 MIDNITE—?**

**EXHIBITION SAT. NIGHT BY PENSACOLA'S "FREEDOM SWINGERS."**

**THURSDAY NITE "TRAIL IN" DANCE JUNE 20th • 8 — 11 P.M.**

**Donation \$2.00 plus tax Per Person**

***Elmer Sheffield***

***Eurie Williams***

***Joe Robertson***

***"Country Rain"***



***"Monday Morning  
Secretary"***

**TALLAHASSEE, FLORIDA**



**MOBILE, ALABAMA**



**MOBILE, ALABAMA**

***Arthur and Sadie Herbert on Rounds Thursday Nite***



## YOUR OWN CLUB STICKERS FOR EITHER SIDE OF GLASS

THESE ARE DECAL TYPE STICKERS  
wet the decal and transfer to desired surface



**MAREX Co.**

MINIMUM ORDER 10  
LESS THAN 100—25c EACH  
100 OR MORE 20c EACH

"Send for free catalogue  
on badges, stickers,  
accessories, etc."

Box 371, Champaign, Ill. 61820

## GREENWOOD RECORDS

Presents

9006—"COUNTRY MIND COUNTRY HEART"

Called By: DARYL CLENDENIN

9007—"DO YOU"/"KING OF KINGS"  
(HOEDOWN)

9003—"THE LAST WALTZ"

Round Dance with Cues

9004—"WALKIN' MY BABY"

Caller: LES ROBERTS

9005—"DO YOU MIND"

Caller: STAN TREFREN

Distributed by Corsair-Continental Corp.

1433 Mission Blvd., Pomona, California 91766

## North Carolina's

## Fontana Village

"Dance in the Shadows of the Great Smoky  
Mountains National Park."

9 glorious weeks of dancing, for an unforgettable  
square dance vacation in North Carolina, both in  
Spring and Fall!

**SWAP SHOP:** April 27-May 5, & Sept. 28-Oct. 6,  
1974

**REBEL ROUNDUP:** May 5-12, & Sept. 15-22, 1974

**ACCENTS ON ROUNDS WITH SQUARES:** May 19-  
26, & Sept. 8-15, 1974

**FUN FEST:** May 25-June 2, & Aug. 31-Sept. 8,  
1974

**FALL JUBILEE:** Oct. 6-13, 1974

AL (TEX) BROWNLEE

HOST CALLER, ALL FESTIVALS

For additional information and color brochure, write to

**RESERVATIONS DEPARTMENT**

**FONTANA VILLAGE**

Fontana Dam, North Carolina 28733

## Square Dance Date Book

Apr. 5-6—21st Alabama Jubilee, Birmingham,  
Alabama

Apr. 5-6—5th Annual Springtime Fiesta, 401  
Inn, Kingston, Ontario, Canada

Apr. 5-6—S.W. Kansas S/D Festival, Civic  
Center, Dodge City, Kansas

Apr. 5-6—1st Annual Spring Fling, Gatlin-  
burg, Tennessee

Apr. 5-6—So. Louisiana S/D Council 25th  
Ann. Fest., St. Anthony Gym, Baton Rouge,  
La.

Apr. 6—N.E. Okla. S/D Assn. Annual Fes-  
tival, Civic Center, Tulsa, Okla.

Apr. 6—Town & Country Squares Special, 4H  
Bldg., Hill City, Kansas

Apr. 6—Hoedowners Spring Fling, Mall Civic  
Center, Greenville, Mississippi

Apr. 6—25th Annual Spring Festival, Shreve-  
port, Louisiana

Apr. 7—19th Annual S & R/D Jamboree,  
Y.M.C.A., Decatur, Illinois.

Apr. 14-20—6th European R & S/D College,  
Chiemsee Lake Hotel, Germany

Apr. 18-20—Centennial Frolic, Marlborough  
Hotel, Winnipeg, Manitoba, Canada

Apr. 19-20—20th Annual N. Dak. State S/D  
Conv. and Jamboree, Minot, N. Dakota

Apr. 19-20—26th Greater St. Louis S/D Fed.

## FRANK LANE'S DANCE RANCH

ON U.S. NO. 36 FOUR MILES EAST OF  
ESTES PARK, COLORADO

## SQUARE DANCING

JUNE 10th THRU LABOR DAY

Mon., Tues., Wed., Fri. and Sat. Nights

Featuring: MARSHALL FLIPPO, VAUGHN PARRISH  
AND JOHNNY LeCLAIR

For Brochure Listing All Dances Write:

FRANK LANE, P.O. Box 1382, Estes Park, Colo. 80517



# 5th FARWESTERN CONVENTION



WORLD  
FAMOUS  
MINIDOME,  
POCATELLO

## OF SQUARE AND ROUND DANCERS

POCATELLO, IDAHO

JUNE 13, 14, 15, 1974

PLENTY OF HOUSING  
AVAILABLE

NO GAS SHORTAGE  
IN POCATELLO AREA

3 HOUR DRIVE TO  
YELLOWSTONE PARK

\*\*\*\*\*

### HOTEL AND MOTEL ACCOMMODATIONS

Indicate your preference for accommodations now. Hotels and Motels will make reservations through Housing Director only.

Type of accommodations desired:

- \_\_\_\_\_ Room(s) with one double bed for two persons  
\_\_\_\_\_ Room(s) with two double beds for four persons  
\_\_\_\_\_ Room(s) with full size bed for one person (Single)  
\_\_\_\_\_ Room(s) with twin beds for two persons (Twin)

Dormitories available—2 persons per room—\$11.00 each with maid service \$12.50  
1 person per room—\$16.50—with maid service \$19.00

Dining service available at the dorms—Breakfast \$1.40—Lunch \$1.65—Dinner \$2.60.  
Three day package \$16.00. 60 days notice required.

### TRAILER - CAMPER ACCOMMODATIONS

\_\_\_\_\_ Trailer \_\_\_\_\_ Self-Contained \_\_\_\_\_ Lights \_\_\_\_\_ Water \_\_\_\_\_ Sewer  
\_\_\_\_\_ Camper \_\_\_\_\_ Self-Contained \_\_\_\_\_ Lights \_\_\_\_\_ Water \_\_\_\_\_ Sewer

Notice: Facility operators advise prices are subject to change without notice.

EXHIBITION DANCING

TOP CALLERS

GOOD SOUND

AIR CONDITIONING

EXCELLENT FLOORS

SEMINARS

WORKSHOPS

YOUTH PROGRAMS

SINGLES AND TEENS

AFTER PARTIES

SPECIALTIES

### "IDAHO" 1974 FAR WEST SQUARE DANCE CONVENTION.

No. \_\_\_\_\_

LAST NAME		HIS FIRST		HER FIRST	
ADDRESS		CITY		STATE	ZIP
No. IN FAMILY ATTENDING		CLUB NAME			AMT. ENCLOSED

#### ADULT REGISTRATION/per person

- ( ) 3 day package - \$7.00  
( ) Thursday only - \$2.00  
( ) Friday only - \$3.00  
( ) Saturday only - \$4.00

#### TEEN REGISTRATION/per person

- ( ) 3 day package - \$3.75  
( ) Thursday only - \$1.00  
( ) Friday only - \$1.50  
( ) Saturday only - \$2.00

- ( ) Caller him  
( ) RD Instructor her  
teen

- ( ) Square dancer  
( ) Round dancer

- ( ) Hotels or Motels  
( ) Outdoor recreation  
( ) Callers participation

- ( ) Trailer facilities  
( ) Camping facilities  
( ) RD Instructor participation

Make checks payable and  
address to - - - - -

1974 Far West Square Dance Convention  
P. O. Box 607  
Blackfoot, Idaho 83221

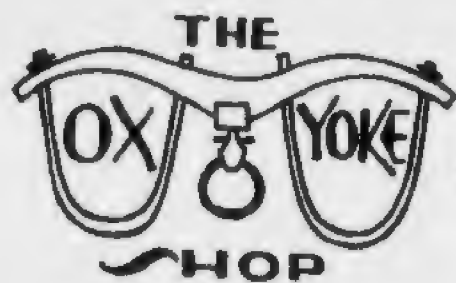
Prices good until Aug. 1, 1974.

DO NOT WRITE IN THIS SPACE

- ( ) Paid in full  
( ) Complimentary

FOR RESERVATIONS, PLEASE RETURN THIS FORM WITH YOUR REGISTRATION





(HAVE MOBILE STORE  
WILL TRAVEL)

TUE. AND THUR.  
11-7  
WED. & FRI.  
'TIL 9:30  
SAT. 11-6

## NYLON CAMISOLE

With Lace Trim

Sizes 32 thru 40

\$4.50 plus .60¢ Postage

## NYLON STRETCH SOFT FOAM SOLE

Toe Protector

1 Size Fits All — Suntan — .80¢ Postpaid



Leather Triangular Badge Holders to snap  
on Shirt Pocket — White, Black, Brown.  
35c each, Postpaid.

Heavy Leather Towel Holders — Black,  
White, Brown. \$1.25 postpaid.

New '73-'74 Mail Order Catalog Now Available

Ruth E. deTurk

Reuel A. deTurk

1606 Hopmeadow St., Simsbury, Conn. 06070 • Phone (203) 658-9417

Festival of Music, Belle-Clair Exp. Hall,  
Belleville, Illinois  
Apr. 20—Spring Jamboree, Quesnel, B.C.,  
Canada  
Apr. 20—9th Annual Bar-B-Que and S/D,  
MASDA Center, Montgomery, Alabama  
Apr. 20—Akron S & R/D Fed. 14th Spring  
Festival, U of Akron, Ohio  
Apr. 20—12th Annual S/D Safari, Hi School  
Gym, Yucca Valley, California  
Apr. 20—5th Annual Cumberland Spring Fest.,  
Allegany Hi School, Cumberland, Maryland

Apr. 21—3rd Annual Sugarfoot Dance, Middle  
School, Chardon, Ohio  
Apr. 21—11th Promenade Jamboree, Bowling  
Green Univ., Bowling Green, Ohio  
Apr. 21—CKSDA Spring Caller's Cotillion,  
Abilene, Kansas  
Apr. 21—Knotheads State Spring Swing, Boy  
Scout Center, Arlington Heights, Illinois  
Apr. 26—13th Annual Spring Fling, LaCrosse,  
Wisconsin  
Apr. 26—5th Annual Azalea Festival, Scope  
Conv. Center, Norfolk, Virginia

## For Your Square Dancing Pleasure



### ALL COLORS

Colors: RED - PINK - HOT PINK  
-ORANGE - YELLOW - LAVENDER  
-LT. BLUE - BROWN - LIME GREEN  
-BONE - NAVY BLUE

Specify **ROUND** or **TAPERED TOE**  
as shown.

SIZES: 4 thru 11  
WIDTHS: MEDIUM or NARROW.

Tapered

Rounded



#33



#22

### LOW HEEL

RINGO — Unlined with an elas-  
ticized throat, an instep strap  
joined by an elastic ring. Cush-  
ioned innersole and ½" heel.

WHITE or BLACK	\$ 9.95
ALL COLORS	\$10.95
GOLD or SILVER	\$11.95
Plus Postage	

RINGO — Unlined with an elas-  
ticized throat, an instep strap  
joined by an elastic ring. Cush-  
ioned innersole and 1" heel.

WHITE or BLACK	\$10.95
ALL COLORS	\$11.95
GOLD or SILVER	\$12.95
Plus Postage	



OUR NEW ONE INCH  
HIGHER HEEL.

ADD \$1.00 FOR POSTAGE,  
INSURANCE & HANDLING.  
NO C.O.D.'S.

## Weber Western Wear

104 WEMPE DRIVE — CUMBERLAND, MD. 21502 — PHONE (301) 724-2925



# SQUARE TUNES RECORDS

SQT-152

**"KEEP ON TRUCKING"**

Called by: Bob Poyner

SQT-153

**"FOR ONCE IN MY LIFE"**

Called by: Danny Robertson



Danny  
Robertson



Bob  
Poyner



Tommy  
Russell



Mike  
Trombly



P10-117

**"HANG THE KEY ON THE  
BUNKHOUSE DOOR"**

Called by: Mike Trombly

P10-115

**"WHAT'S YOUR MAMA'S  
NAME CHILD"**

Called by: Tommy Russell

## NEW RELEASES

Hoedown SQT-155

**"Jessie James"/**

**"Foggy Mt. Breakdown"**

**P.O. Box 12223, Knoxville, Tenn. 37912 • (615) 947-9740**

Apr. 26-27—Missouri State Festival, Sedalia, Mo.

Apr. 26-27—Dogwood Festival Dance, South Knoxville Comm. Bldg., Knoxville, Tennessee

Apr. 26-27—15th New England S & R/D Convention, Civic Center, Providence, R.I.

Apr. 26-28—Spring Jamboree, Whitehorse, Yukon Territory

Apr. 27—Susquehanna Valley S/D Assn. Annual Dinner Dance, Palmyra Middle School Gym, Palmyra, Pa.

Apr. 27—6th Annual Promenade, Barrie, On-

tario, Canada

Apr. 27—10 Mile Twirlers 11th Annual Dance, Coliseum, Pigeon Forge, Tennessee

Apr. 27—Skyway Squares 8th Spring Fling, M.M. Robinson Hi School, Burlington, Ontario, Canada

Apr. 27—13th Spring Fling, Fire Hall, Seaford, Delaware

Apr. 27—Fritztown Squares Pitipat Dance, Luckenbach (Fredericksburg), Texas

Apr. 27-28—Smith Bros. Institute, Marble Falls, Conv. Center, Harrison, Arkansas



**Give Me 15 Minutes A Day—  
And In One Week You'll Be  
On Your Way To Calling Real Hash**

Unbelievable? It's true. I know it's true and **I guarantee results or I refund your money!** The Jay King method has something special—it really works. You'll get results the first week whether you've been calling 10 weeks or 10 years. Here at last is a natural, step-by-step way to become that dynamic, knowledgeable, confident caller you were intended to be.

## YOU CAN NOW CHOOSE EITHER BOOK OR TAPES

The book is THE FUNDAMENTALS OF HASH CALLING. And if you prefer the personal touch, the entire method is presented for easy learning on four tapes (5-inch reels or C-60 cassettes). The book contains 275 pages, 39 chapters, hundreds of diagrams. A week at callers' school would cost you \$75; maybe \$100 or even more and you'd get only a part of what you'll get from this book or these tapes. The book is only \$9.95 postpaid (\$10.95 in Canada). If you order 5-inch reels, each tape is \$5.95 (\$6.95 in Canada). If you order C-60 cassettes, tapes No. 1, 2 and 3 are \$5.95 each (U.S. and Canada) and tape No. 4 (2 cassettes) is \$7.95 (U.S. and Canada).

After seven days if you aren't convinced that this method can do the job for you, wrap up the book or tape and return it to me. I'll refund your money, plus postage—no questions asked.



Isn't this exactly what you've been hoping for? Order the book or tape now while this message is in front of you. It only takes a minute and the risk is all mine.

ORDER FROM: Jay King, P.O. Box 462, Lexington, Mass. 02173.



Apr. 28—Altamont Station Squares 4th Ann. Spring Fling, La Salette Seminary Gym, Altamont, New York  
 May 3-4—Kansas State Fest., Hays, Kansas  
 May 3-4—21st Annual Magic City Hoedown, Shrine Aud., Billings, Montana  
 May 3-4—11th Annual Houma Fest., Houma, La.  
 May 3-4—Mid-Tex Fest., Austin, Texas  
 May 3-5—27th Silver State Festival, Centennial Coliseum, Reno, Nevada  
 May 3-5—Annual Spring Jamboree, Prince George, B.C., Canada

May 4—Fun Fest. Squamish, B.C., Canada  
 May 4—Squarenaders 16th Annual Festival, Monroe Jr. Hi School, Green River, Wyo.  
 May 4—10th Anniversary Reunion, Cherifien Shufflers of Kenitra, Morocco, Live Oak Rec. Center, Charleston, S.C.  
 May 4-5—23rd Annual May Festival, Jr. 4-H Bldg., State Fairgrounds, Springfield, Ill.  
 May 9-11—13th International S/D Conv., McMaster Univ., Hamilton, Ontario, Canada  
 May 10-11—Utah State Festival, Wilkinson Center Ballrooms, BYU, Provo, Utah  
 May 11—1st May Frolic, Scottish Rite Memo-

**LET YOUR**

**SQUARE DANCE CLOTHIER  
 HELP YOU**

**Dress for the Dance**



**B & D WESTERN SHOP**

2117 Hwy 64-70 S.W., Hickory, N.C. 28601

**BARBARA'S SQUARE DANCE FASHIONS**

616 Pipeline Road, Hurst, Texas 76053

**B-BAR-B SQUARE DANCE APPAREL & RECORDS**

1538 Main (Speedway), Indianapolis, Ind. 46224

**BUCK & SANDY'S WESTERN WEAR**

Route #3, Box 80, Fairmont, W. Va. 26554

**THE BUCKBOARD WESTERN SHOP**

RFD #2, Marshall, Michigan 49068

**CALICO HOUSE**

1166 Hooksett Rd., Manchester, N.H. 03104

**CALKINS SQUARE DANCE SHOP**

9222 Warsaw Rd. (Rt. 19), LeRoy, N.Y. 14482

**THE CATCHALL**

1009 9th Street, Wichita Falls, Texas 76301

**CHEZ BEA SQUARE DANCE CREATIONS**

650 N.E. 128th St., North Miami, Fla. 33161

**C BAR L WESTERN STORE**

Hwy. 62 & 63, Williford, Ark. 72482

**C & M WESTERN WEAR**

3143 Moss Oak Dr., Doraville, Ga. 30340

**THE COWBOY CORRAL**

8007 Bluelick Rd., Louisville, Ky. 40219

**DANCE CRAFT**

3584 E. Hastings, Vancouver 6, B.C., Canada

**DANCE-RANCH**

Carrollton Shopping Center, New Orleans, La. 70118

**THE DANCERS CORNER**

2228 Wealthy SE, Grand Rapids, Mich. 49506

**DART WESTERN SHOPPE**

1414 E. Market, Akron, Ohio 44305

**DEE'S SQUARE DANCE SHOP**

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

**DIXIE DAISY SQUARE DANCE & WESTERN WEAR**

1355 Odenton Rd., Odenton, Md. 21113

**DOROTHY'S SQUARE DANCE SHOP**

3502 1/2 Strong, Kansas City, Kansas 66106

**THE DO SA DO SHOP**

137 West Main St., Alhambra, Calif. 91801

**DOUBLE W DANCE WEAR and WARES**

1172 Edgell Road, Framingham, Mass. 01701

**E & D WESTERN WEAR**

14 Main St., So. Hadley Falls, Mass. 01075

**MADELYN FERRUCCI CREATIONS**

Brewster & Lake Rds., Newfield, N.J. 08344

**F & S WESTERN SHOP**

1553 Western Ave., Toledo, Ohio 43609

**IRONDA SQUARE DANCE SHOPPE**

759 Washington Ave., Rochester, N.Y. 14617

**JEAN'S SQUARE & WESTERN WEAR**

6407 No. Caldwell Ave., Chicago, Ill. 60646

**JEAN & JER**

Laurel Shopping Center, Laurel, Md. 20810

**KATHLEEN'S SQUARE DANCE SHOP**

508 W. Chestnut St., Chatham, Ill. 62629

**MANN'S SQUARE THRU**

24 New Road, E. Amherst, N.Y. 14051

**MAR-DEE SQUARE DANCE FASHIONS**

SECOMA VILLAGE

33320 Pacific Hwy. S., Federal Way, Wa. 98002

**MAREA'S SQUARE DANCE SHOP**

Cor. Love & (3749) Zimmerly Rds. 1/2 mile off 832, Erie, Pa. 16506

**MARTY'S SQUARE DANCE FASHIONS**

404 Cherokee Dr., Greenville, S.C. 29607

**THE MAREX CO.**

506 1/2 W. Columbia, Champaign, Ill. 61820



rial Center, Mission Valley, San Diego, Cal.  
 May 11—May Time Frolic, Scottish Rite Memorial Center, San Diego, Ca.  
 May 17-18—Tulip Time Festival, W. Ottawa Hi School Gym, Holland, Michigan  
 May 17-19—Spring Fling, Pokagon State Park, Angola, Indiana  
 May 17-19—Spring Festival, Traverse City, Mi.  
 May 17-20—Victoria Day Weekend, Yellowknife, N.W.T., Canada  
 May 18—Night Owl Dance, 1st Methodist Church, Cheyenne, Wyoming  
 May 19—Mayflower R/D Festival, Lakeview

Ballroom, Foxboro, Massachusetts  
 May 24-26—21st Annual Florida State S & R/D Conv., Municipal Aud., Orlando, Fla.  
 May 24-26—2nd Annual Spring River Fest., Omaha Center, Cherokee Village, Arkansas  
 May 24-26—California State S/D Convention, Anaheim Conv. Center, Anaheim, California  
 May 31—Pre-Festival Dance, No. Texas S & R/D Assn., Conv. Center, Dallas, Texas  
 May 31-June 2—15th Annual Buckeye S/D Convention, Cleveland, Ohio  
 May 31-June 3—June Weekend, Turkey Run State Park, Marshall, Indiana



## SQUARE DANCING

MAGAZINE  
 MAY BE  
 PURCHASED  
 AT THESE  
 STORES

STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

**MCCULLOCH COSTUME & DANCEWEAR CENTER**  
 1034 Dundas St., London 31, Ontario, Canada

**MODERN SQUARE DANCE CORRAL**  
 2017 E. Michigan Ave., Lansing, Mich. 48912

**NICK'S WESTERN SHOP**  
 245 E. Market St., Kingsport, Tenn. 37660

**OBIES WESTERN & SQUARE DANCE FASHIONS**  
 614 S. Lake St. (Rt. 45), Mundelein, Ill. 60060

**PAC WESTERN WEAR**  
 3086 Thomas St., Memphis, Tenn. 38127

**PEARL'S of RALEIGH**  
 2620 Poole Rd., Raleigh, N.C. 27610

**PEARL'S WESTERN FASHIONS**  
 Dawes Ave., Clinton, N.Y. 13323

**THE QUALITY WESTERN SHOP**  
 1894 Drew St., Clearwater, Fla. 33515

**RACEWAY SADDLERY & WESTERN WEAR**  
 406 Thomas Ave., Forest Park, Ill. 60130

**RILEY'S RANCH CORRAL**  
 750 Northgate Mall, Seattle, Wa. 98125

**ROBERTSON DANCE SUPPLIES**  
 3600—33rd Avenue, Sacramento, Calif. 95824

**ROMIE'S SQUARE DANCE & WESTERN WEAR**  
 3827 El Cajon Blvd., San Diego, Calif. 93105

**RUTHAD PETTICOATS AND PANTIES**  
 8869 Avis, Detroit, Michigan 48209

**SHOOT'N STAR SQUARE & COSTUME SHOP**  
 1115 DuPont Circle, Louisville, Ky. 40207

**SCOOT-BACK SHOP**  
 952 Main St., Melrose, Mass. 02176

**SKY RANCH SADDLERY**  
 10911 S. Main St., Central Square, N.Y. 13036

**THE SQUARE DANCE SHOPPE**  
 2527 W. Pawnee, Wichita, Kan. 67217

**SQUARE-ROUNDER**  
 3413½ High St., Portsmouth, Va. 23707

**SQUARE DANCE VILLAGE**  
 3621-A State St., Santa Barbara, Ca. 93105

**SQUARE TOGS**  
 11757 Hwy. 42, Sharonville, Ohio 45241

**SQUARE WEAR SHOP**  
 5951 54th Ave., No. St. Petersburg, Fla. 33709

**BOB STAN'S SQUARE & WESTERN WORLD**  
 Rte. 57 Merrywood, Granville, Mass. 01034

**S.W.S. DUDS FOR DUDES**  
 2241 N. 56th St., Mesa, Ariz. 85205

**TINGUE'S SQUARE WEAR**  
 1987 Yale Ave., Williamsport, Pa. 17701

**WAGON WHEEL HOUSE**  
 728 So. State St., Salt Lake City, Utah 84111

**KAY WILSON**  
 5022 Nokomis Ave., Minneapolis, Minn. 55417



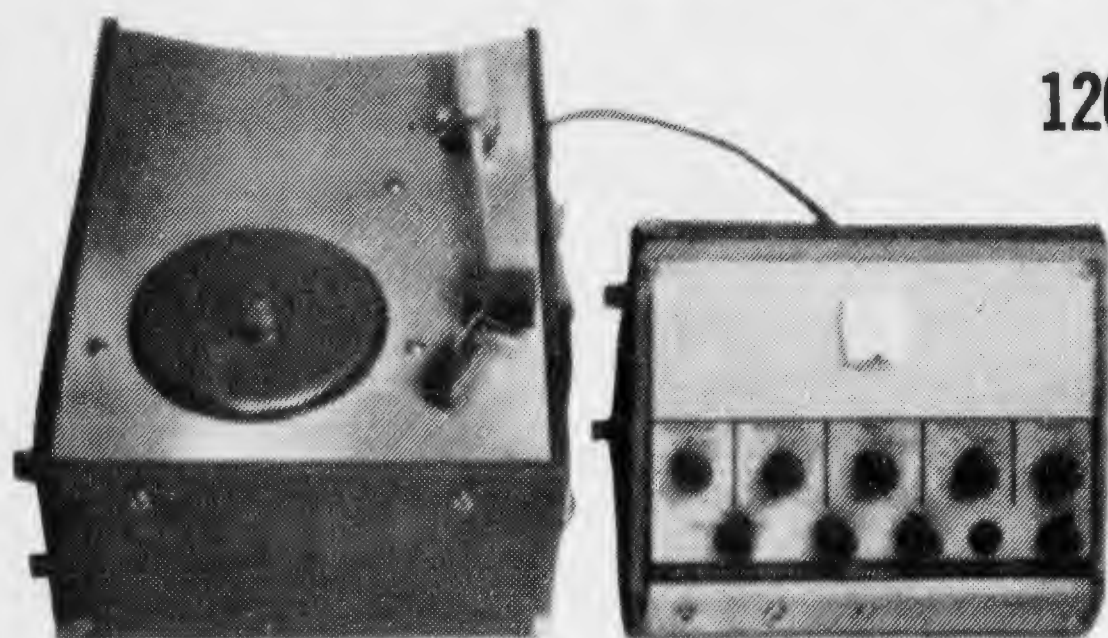
# fashion feature



Potential square dancers come in all ages. LuAnn Walker may be only four years old but she already puts her best foot forward to such tunes as Amos Moses and Cotton Eyed Joe with her reliable partner, Teddy. Waiting for her sixth birthday when she plans to begin square dance lessons in earnest, LuAnn in the meantime models an ever-popular patchwork quilt square dance fashion. We suspect it won't be too long before Teddy will be replaced by other partners in Boise, Oklahoma.



# Clinton High Performance Sound Systems



120 WATTS



"always call the Clinton way"

## Model P-120M1

- Light weight - only 23 lbs!
- 120 Peak watts output
- Skip-proof "floating" turntable
- Outstanding clarity
- Reserve power for largest halls
- Internal monitor, V.U. meter, Dual mike inputs, full tone controls, etc.

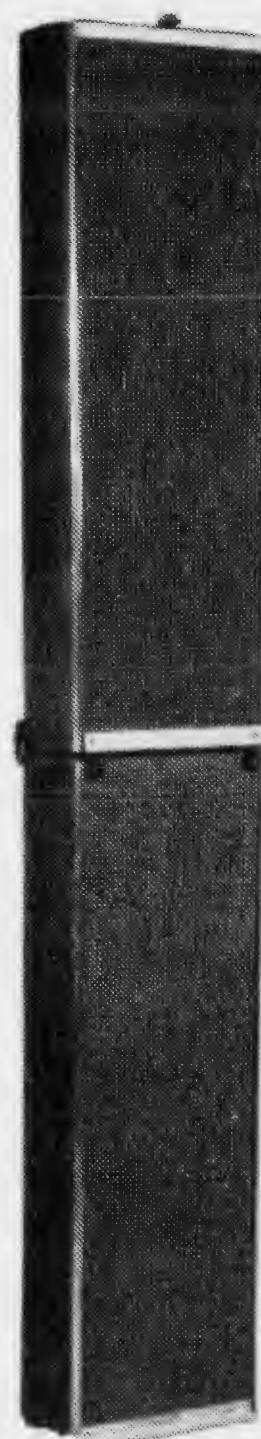


240 WATTS

## Model P-240M

The most powerful portable equipment available. Includes all features of P-120M1 plus these extras:

- Built-in strobe
- Variable or music-only monitor
- Dual channels - two complete independent amplifiers
- Will drive 4 XP-90R Sound Columns for convention use



Sound Column  
XP-90L  
XP-90R

## P-240M SYSTEM

### Price List

#### P-240M System

P-240M Amplifier (Brown)	\$635.00
XP-90R Sound Column (Brown)	159.00
EV-631A Microphone	37.80
Remote Music Adapter for EV-631A and P-240M Amplifier	25.00

#### P-120M1 System

P-120M1 Amplifier (Blue)	\$395.00
XP-90 Sound Column (Blue)	159.00
EV-631A Microphone	37.80
Remote Music Adapter for EV-631A and P-120M1 Amplifier	25.00

Shipping charge extra. Write for "Package" prices.

CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413

Tel. (203) 669-7548



# GRUNDEEN'S WORLD of SQUARE DANCING



*"I'll sure be glad when he gets off this energy crisis kick!"*

## The BEST SQUARE SHOE in All America

### At This Price

COMPARE AND  
YOU'LL AGREE

**\$24<sup>95</sup>**



Widths A-B-C-D-E-EE-EEE  
Sizes 6-12  
Colors — Black or Brown  
We pay postage anywhere

All Leather — Top Quality

**GORDON BROTHERS**

2488 PALM AVE.

**BOX 841 - HIALEAH, FLORIDA 33011**